PR 2987
.T43

TWO

SHAKESPEARE EXAMINATIONS:

WITH SOME

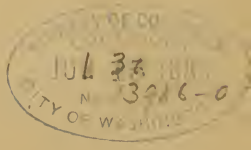
REMARKS ON

THE CLASS-ROOM STUDY OF SHAKESPEARE.

BY

WILLIAM TAYLOR THOM, M.A.,

PROFESSOR OF ENGLISH LITERATURE IN HOLLINS INSTITUTE, VIRGINIA.



BOSTON:

PUBLISHED BY GINN, HEATH, & CO.

1883.

PR2987
.T4 3

Entered, according to Act of Congress, in the year 1883, by
WILLIAM TAYLOR THOM,
in the Office of the Librarian of Congress, at Washington.

J. S. Cushing & Co., Printers, Boston.

To those to whom it is due, to my pupils, I affectionately dedicate their own work and whatever is of worth in mine:

TO

Miss N. B. BOWMAN,

Miss HANNAH WILSON,

AND ESPECIALLY TO HER WHO WAS

Miss EMMA A. MERTINS,

AND WHO IS MY DEAREST FRIEND.

TABLE OF CONTENTS.

PAGE

INTRODUCTION 7

HAMLET PRIZE EXAMINATION 15

LETTER OF F. J. FURNIVALL, ESQ. 60

MACBETH PRIZE EXAMINATION 63

GERTRUDE, QUEEN OF DENMARK 105

CLASS EXAMINATION IN HAMLET, 1881 115

CLASS-ROOM STUDY OF SHAKESPEARE 119

CORDELIA 153

INTRODUCTION.

THAT a teacher should print the work of his pupils is, perhaps, extraordinary; that he should accompany their work with an appendix in the nature of a discussion of his own method of teaching is, doubtless, so extraordinary as to need explanation. The explanation is as follows: In the autumn or winter of 1880, I learned that the "New Shakspere Society" of England conferred annual prizes upon schools for good work done on Shakespeare in them, and that Miss Stark had gained this prize in the Logan Female College, Russellville, Kentucky. I wrote to Dr Stark, President of the Logan College, and obtained from him the Examination Papers, and also the permission, courteously given by him and by Mr. Furness of Philadelphia, to use the questions. These examination questions, with, I think, one omission and five additions of my own, were used in this Institute for the "Prize Examination on *Hamlet*" printed herewith. *Hamlet* was the play read that session in my senior Literature class. The Examination Papers were printed, sent to England, the New Shakspere Society's prize was gained, and a very gratifying letter received from Mr. F. J. Furnivall, the Director of the New Shakspere Society, accompanied by an extra complimentary prize for each of the young ladies. This award was noticed in the London *Academy*, which notice was copied into several papers in America. In consequence, I soon began to

receive applications for the Examination; then came letters asking information as to my method of teaching, for advice as to how to study Shakespeare and how to make him interesting in little clubs; requesting me to instruct by correspondence; to go through a play by letter as I go through one orally with my class; and so on. In the summer of 1882, the *Macbeth* Examination was also printed to be sent to England, secured a continuance of the prize, was subsequently noticed in this country, and called forth additional letters. These letters have come chiefly from teachers and have shown a wide-spread interest in the school study of Shakespeare. To answer them fully and satisfactorily has been — with the best will in the world — beyond my ability, as can be readily imagined. Yet I have regretted keenly this inability, and have been troubled to think that a few words of direct, practical suggestion, even from so humble a student of Shakespeare as myself, might fall upon good ground and bring forth much fruit, and that these words were not uttered.

To this consideration have been added the influence of advice, public and private, to print the Examinations in a form accessible to the public, and the promptings of my own vehement desire to do all within my power to encourage the study of Shakespeare in schools throughout the country, especially in schools for girls. For I believe that Shakespeare can and will do a work for our youth, just at this period of our national life, not to be done in any other way.

Hence it is that this little book is in existence: a work done chiefly by women, published chiefly for women.

I hope that my remarks on "Class-Room Study of Shakespeare" may serve as a reply to the letters which I have received;

that the Examinations, taken with these remarks, may form a suggestive working commentary on the two plays discussed; and that my fellow-teachers and fellow-students may find themselves helped by a comparison of methods.

These Examinations are the result of such careful study of Shakespeare as precluded, it is hoped, any "cram" in the ordinary sense of the word; though, doubtless, none of the young ladies examined would be found as ready now as when they were working on the Examination. The questions are identical in kind with the ordinary class-work, and give the results of that same work carried on in a post-graduate way; and, for any independent progress in Shakespeare study, that is the proper method.

In giving these Examinations to the public, I beg that it be borne in mind that they are printed as they were written, — errors and all, a few clerical errors excepted, — and that they present their authors in an examination light, consequently to some disadvantage. Yet I think I may be permitted to say that I would be fully content could I hope to get one such piece of work each year from among my pupils, to work with whom and for whom affords such sincere satisfaction and enjoyment.

Miss Bowman's graduating essay on "Gertrude" is printed because it is an interesting and thoughtful study of an interesting subject. The regular class examination in *Hamlet* — which I now think was too long — is also printed.

My own remarks do not pretend to be a correct theory of how Shakespeare should be taught; do not even pretend to be stated in an exhaustive and systematic way. They are filled with repetitions, are rough in style, and are fragmentary in form. The atmosphere of the class-room is strong upon them. But it seems

best to me to leave them in this half-colloquial form, as they may be on that account more readily available to those who find profit in them, especially to young people studying alone. I shall be very glad to learn from the experience of others, and my desire is to modify my views if I shall be thereby enabled to do my work more effectually. Each teacher must work independently; but almost any teacher may help almost any other teacher to do his work better. Criticism of my method will be welcome.

Indeed, no claim of originality is intended to be made in speaking of my method of teaching as peculiar to myself. Rather am I making a report on the methods of Abbott and Aldis Wright and Hudson, than setting up any method of my own. The small volume of essays by Mr. H. N. Hudson, "English in Schools," of which more hereafter, should be in the hands of every Shakespeare teacher in America. My own experience had brought me to many of his conclusions before I saw the book; but it is all the more welcome on that account.

My earnest hope for this little book is, that it may prove suggestive and useful. Its pronounced *personality* was unavoidable.

I desire to express my high appreciation of the generous conduct of the New Shakspere Society, and my conviction that they are doing much to foster the study of Shakespeare in the schools; and to acknowledge my obligations to Mrs. E. F. Bemis, of Malden, Mass., of the "Society to Encourage Studies at Home," for her kindness in promoting the production of this little volume. Especially do I wish to record my hearty thanks to Mr. Joseph Crosby, of Zanesville, Ohio, for the generous sympathy, the sound counsel, the prompt aid which he has given me, — indeed, who in America earnestly desiring to study Shakespeare has not

something to thank Mr. Crosby for? And finally, my thanks for efficient help of every kind in this undertaking are due to her whom, of all his friends, the nearest and dearest, a man loves best to thank.

W. T. T.

Hollins Institute, Roanoke Co., Va.
February, 1883.

THIS book is finished; and yet such bitter constraint as will not be gainsaid demands this further word:

The two *Hamlet* Examinations are reprinted from a pamphlet form which is found to be so hopelessly erroneous in places as to preclude successful correction at this distance of time from the writing of the papers. And, further, the writer of the first of these two papers should not be now judged by one or two of the rather hastily expressed criticisms therein contained — criticisms expressed by the girl of eighteen which the maturer judgment of the woman of twenty no longer sanctioned.

And for myself, I must be permitted to say that my part of the work would have sought to express itself in a style more sustained, of graver earnest, had I foreseen that a book's beginning was to last longer than a human life: that she for whose sake in so great degree it was begun, who watched its progress so eagerly and awaited its coming so joyously, that she, ere it was finished, was to be lying so still this fair spring day within the dim shadow of pale death.

Go, now, little Book, begun with joyous hope, ended in grief; and may you bear into many homes and hearts the deep teachings of the great Master and the pure influence of that Cordelia-spirit whose life like her 'voice is ever soft, gentle, and low.'

APRIL 27, 1883.

SHAKESPEARE

PRIZE EXAMINATION.

HOLLINS INSTITUTE, VA.

1881.

NOTE.

THE young ladies studying in the Literature Department of Hollins Institute were notified during the session that a prize examination in *Hamlet* would be held in the spring, and the papers forwarded to the "New Shakspere Society" of England, for the purpose of obtaining, if possible, the prize offered by that Society for the encouragement of the study of Shakespeare in schools. Two young ladies offered to compete, both of whom received their training in this Institute. They worked on the examination after the regular recitation hours, and were given ample time to think over their work. They had no idea of what the questions would be, and prepared the whole play. The questions were arranged by Mr. H. H. Furness of Philadelphia, and were first used by Dr. Stark at Logan Female College, Kentucky. By the courtesy of both gentlemen I was permitted to use them again, and, in doing so, I added questions [56], [57], [60], [61], [67]. The papers were submitted to Mr. Joseph Crosby, of Zanesville, Ohio, for examination. He considered both as worthy of being forwarded to England, and both are herewith given. The young ladies, Miss Mertins, of Alabama, and Miss Wilson, of South Carolina, wrote entirely unassisted, and their work, except a few clerical corrections, is given as they produced it.

WM. TAYLOR THOM,
Prof. English Language and Literature.

HOLLINS INSTITUTE, VIRGINIA.

PRIZE EXAMINATION IN HAMLET.

HOLLINS INSTITUTE, VIRGINIA, MAY, 1881.

Questions by Horace Howard Furness, Esq., of Philadelphia. Examination Papers of Miss Emma A. Mertins, of Alabama, and Miss Hannah Wilson, of South Carolina.

HISTORICAL AND BIBLIOGRAPHICAL.

1. On what story is Shakspere's tragedy of *Hamlet* founded?
2. Did Shakspere get it from the Danish historian?
3. What is the date of the earliest edition of Shakspere's *Hamlet?*
4. What is the date of the second edition?
5. Is there much difference in bulk between these two editions?
6. When was the first edition said to have been acted?
7. And probably on what occasion?
8. How was the copy of the first edition probably obtained for the printer?
9. Does Francis Meres mention it?
10. What is the theory of the editors of the Clarendon Press Edition in regard to the quarto of 1603?
11. Is there any difference between the first and second editions on the score of Hamlet's madness?
12. Is there any difference in the names of the characters?
13. Is there any contemporaneous play of *Hamlet* in any other language than English?
14. What is the date of the first edition of Shakspere's collected works?
15. How many years after Shakspere's death was it published?
16. And by whom was it published?

1. The story upon which Shakspere founded his *Tragedy of Hamlet* is as follows: —

Roderick, king of Denmark, having divided his kingdom into sections, placed over them governors, among whom were two brothers, Horvendile and Fengon. At that time the greatest honor was obtained by piracy, and in this Horvendile excelled all others. Collere, king of Norway, aware of this fact, and perhaps envious of his fame, challenged Horvendile to a combat in which the winner was to gain all that was in the other's ship. In the contest Collere was killed. Horvendile returned home with his booty, a great part of which he gave to King Roderick, from whom he received his daughter in marriage. Their son is the hero of the story. Fengon became envious of his brother's good fortune, and resolved to kill him. The murder of Horvendile by Fengon, the marriage of the latter with his brother's widow, Hamlet's feigned madness, the various means employed by Fengon to discover Hamlet's secret, Polonius' death, Hamlet's remonstrances with his mother, and his banishment to England, are all found in the *Histoire of Belleforest*, which goes on to say how, after his uncle's death, Hamlet became king of Denmark, how he went to England again, married two wives, by one of whom he was betrayed, after having returned to Denmark, into the hands of his maternal uncle, Wiglerus, and was finally slain in battle. The denouement of this story differs essentially from Shakspere's *Hamlet*, otherwise the action of the play is very much the same in both. The names in the "Historie," with the exception of Hamlet himself and of his mother, Geruth, have no resemblance to Shakspere's. The scene is laid in Denmark, before the introduction of Christianity there, and when the Danish power held sway over England. The story

is rude, uncouth and unredeemed by any artistic touches of the narrator, and is typical of the corrupt morals of the time.

2. The story of Hamlet is told by Saxo Grammaticus, in his *Historia Danica*, written between 1180 and 1208, but not published until 1514. This story is found incorporated in Francis Belleforest's *Histoires Tragiques*, printed at Paris about 1570. A translation of the story from the *Histoire* brought it upon the English stage. It was first printed in London by Richard Bradocke, in 1608, and had probably been adapted to the stage before Shakspere took it up. Upon one of these old plays he no doubt built his own tragedy, though he does not follow in all the details any particular version of it. Shakspere was probably familiar with Holinshed's treatment of the subject.

3. The earliest edition of Shakspere's *Hamlet* was printed in 1603, and was acted by his Highness' servants in London, at Cambridge and Oxford.

4. The date of the second is 1604.

5. It was enlarged to "almost as much again as it was according to the true and perfect copy." That of 1603 contained about thirty leaves, whereas the edition of 1604 contained fifty, exclusive of the title.

6. The first edition was acted in London, and at the two Universities of Cambridge and Oxford.

7. Probably at the coronation of James I.

8. The copy of the first edition was probably obtained by some short-hand reporter while the play was being acted, or from the actors themselves — passages were jotted down — some from memory, and, when memory failed, the passage was supplied by some stupid blockhead, and in this condition the play was hurried to the press.

9. Francis Meres does not mention the play of *Hamlet* in his *Palladis Tamia* of 1598, because it had not been written then. He mentions *Two Gentlemen of Verona*, *Errors*, *Love's Labor's Lost*, *Love's Labor's Won*, *Midsummer Night's Dream*, and *Merchant of Venice*, for comedy; and for tragedy *Richard II.*, *Richard III.*, *Henry IV.*, *King John*, *Romeo and Juliet*, and *Titus Andronicus*. He would certainly have included *Hamlet* in the list in preference to some there mentioned, being decidedly superior to them, had it existed, for he was an ardent admirer of Shakspere.

10. The theory of the editors of the Clarendon Press Edition is based upon subjective considerations. For a long time a play on the subject of Hamlet had existed, and these editors think that about 1602 Shakspere took such a play, and began to revise it and rewrite, as he had done others — that in this work he advanced little further than to the third act, which fact can easily be ascertained by examining the two quartos — that further examination will show that the inferiority of some parts of the quarto of 1603 to that of 1604 cannot be accounted for on the supposition that they were written at different periods of the author's life, especially as the first could scarcely have been written before 1602.

The inferior portions of the quarto of 1603 are hence attributed to some lesser artist, and regarded as the remains of the old tragedy.

11. The first edition differs from the second with regard to Hamlet's madness, in that, in the first, it is decidedly more marked, more pronounced than in the second.

12. Polonius, in the edition of 1603, is Corambis, Reynaldo is Montano, and Voltimand is Voltimar.

13. There is a play contemporaneous with Shakspere's *Hamlet* in the German language, not derived from Shak-

spere's play, but founded on same old story as was his. Polonius in this play is Corambis.

14. The date of the first edition of Shakspere's collected works was about 1623.

15. From Shakspere's death, 1616 — seven years.

EMMA A. MERTINS.

---

1. Shakespeare's *Tragedy of Hamlet* is founded on a story from the Danish Chronicles of Saxo Grammaticus, who wrote probably from 1180–1208. They were first printed at Paris, in 1514, and incorporated into Belleforest's *Histoires Tragiques*, thence translated into English. The earliest English translation extant, of the volume in which the story of Hamlet is found, is that of 1608. The characters in this story bear no resemblance in name to those of Shakespeare, except in the case of Hamlet, who is Hamblet, and that of his mother, who is called Geruth; Polonius is Corambis, and Reynaldo, Montano. The story is one of horrible intrigue and murder, unrelieved by a single touch of art or fancy. It is substantially this: The Kingdom of Denmark was divided into provinces, over two of which the war-like brothers, Horvendile and Fengo, were Governors. In that age piracy was esteemed not only legitimate but honorable, and Horvendile's famous feats moved Collere, King of Norway, to challenge him to combat, the victor being awarded as spoils, the vessel and its contents, of the vanquished. Horvendile being victorious, returned in triumph to Denmark, and rendered up his treasures to the King, who thereupon rewarded him with the hand of his daughter, Geruth, in marriage, and, upon his death, left him on the Danish throne. From this marriage sprang Hamlet, the hero of the story. Fengo, being filled with envy

at his brother's good fortune, corrupted his Queen, and then murdered him secretly. Hamlet, naturally fearing for his life, feigns madness. Corambis (the Polonius of Shakespeare) warns the king, and together they plot against him, contriving an interview between Hamlet and the Queen, to which Corambis was a secret listener. Hamlet, suspecting treachery, keeps up his assumed madness, and beating on the arras with his arms, discovers his hidden foe, on which, crying "a rat, a rat," he thrusts him through with his sword, and drawing him out half dead, finishes the bloody deed in the presence of the Queen. Geruth declares her innocence of the murder of Horvendile, and tells Hamlet that she had often interfered to save his (Hamlet's) life. Fengo now despatches Hamlet to England, in charge of agents who are instructed to have him executed. Hamlet succeeds in delivering himself, and returns to Denmark, where, after marrying two wives, he is finally slain in battle. Hamlet's melancholy is prominent in the old story, and there is an episodical narrative to the effect that the northern country was under the dominion of Satan, and it is obscurely hinted that Hamlet, like other young men of the time, held some communion with spirits.

2. Shakespeare probably took his play from the English translation of this old story, and from an older play, of unknown origin, founded on it.

3. The first that we hear of Shakespeare's *Hamlet* is from an entry in the Stationers' Registry, in London, July 26, 1602, of a book, "The Tragicall Historie of Hamlett, Prince of Denmarke," by William Shakespeare. This is probably the book which appeared in print the following year, 1603.

4. 1604.

5. That of 1603 contained thirty-two pages, the second edition twice as much.

6. In the city of London, the Universities of Cambridge and Oxford, and elsewhere.

7. Probably on the accession of James I., as is suggested by the editors of the Clarendon Press Series.

8. It was probably taken down by a short-hand writer from the stage.

9. Francis Meres, a great admirer of Shakespeare's genius, in his "Palladis Tamia," or *Wit's Treasury*, written in 1598, fails to mention among the list of Shakespeare's plays then current, that of *Hamlet*, which is a significant sign that it was not then in existence.

10. That it represents Shakespeare's *Hamlet* in a transitional state, from its beginning in an old play, which Shakespeare took and fitted for the stage by some alterations and additions of his own, and afterwards expanded into the quarto of 1604, which is the play that we have.

11. Hamlet's madness is more pronounced in the quarto of 1603.

13. In the German.

14. The first collected edition was made in 1623.

15. Seven years.

16. Heminge and Condell.

HANNAH WILSON.

GRAMMATICAL.

17. Explain the use of "*sensible*," in I. i. 57.[1] Give other instances of adjectives similarly used in this play. In *Macbeth;* in *Merchant of Venice.*

18. What is the meaning of "*still*" in I. i. 122? Can you recall any other instances in this play? Any in *Macbeth?* In *Merchant of Venice?*

[1] The references here and elsewhere in these examinations are to the *Clarendon Press* editions of the plays.

19. What was Shakspere's use of "*thou*" and "*you*"? Illustrate by references to *Hamlet*.

20. What ellipsis is there in "That father lost, lost his, and the survivor bound"?

21. Can you recall any instances of suffixes appended to nouns for the purpose of signifying an agent? In *Macbeth?* In *Merchant of Venice?*

22. Can you give any instances of the use of the prefix *a* before nouns? before participles?

23. Give instances of Shakspere's use of double comparatives?

24. Can you recall any instances where Shakspere neglects the inflection of the pronoun *who?* In *Macbeth?* In *Merchant of Venice?*

25. Give some instances of the conversion of one part of speech into another.

26. Give some account of the rise of the use of *its*.

27. What is Marsh's rule about the use by Elizabethan writers of *sith* and *since?* Does the rule hold uniformly good in Shakspere?

28. Explain the meaning of the line: "When we have shuffled off this *mortal* coil." What peculiarity in the use of the adjective? Illustrate by examples.

29. "The glow worm shows the matin to be near, and 'gins to pale his *uneffectual* fire." What is the meaning of *uneffectual?* Give examples of adjectives used proleptically.

17. The use of *sensible* in this line is an example of what Mr. Abbott calls the passive use of adjectives. The word means *that which can be perceived*, real, actual, tangible. It is not used now in that sense.

Other instances like this occur, as *plausive manners*, meaning manners that can be applauded, and hence pleasing. The expression *dreadful secrecy*, also in this play, is a similar use of adjectives in this sense. In *Macbeth* is the expression, "To throw away the dearest thing he owed as 'twere a *careless* trifle," also "the *sightless* couriers of the air."

18. *Still*, here means *constantly*. From the original signi-

fication of *quiet, unmoved;* then continuing in this state of rest, and hence *constantly*.

Other instances occur in, "Thou *still* hast been the father of good news."

"I should *still* be plucking the grass to find where the wind sits." — *Merchant of Venice.* "The world is *still* deceived with ornament." — *Merchant of Venice.*

"*Still* gazing in a doubt." — *Merchant of Venice.*

"Remove from her the means of all annoyance, and *still* keep eyes upon her." — *Macbeth.*

"Your good advice, which *still* hath been both grave and prosperous."

19. *Thou*, in Shakspere, is used in familiar address; *you*, in formal address. *Thou*, also, was used in speaking to inferiors. Thus, in the gravedigger's scene, Hamlet always addresses the clown as *thou*, and the clown replies with a respectful "*You*, my Lord." Hamlet, having killed Polonius, says: "*Thou* rash, intruding fool, I took *thee* for *thy* better!" Here *thou*, because he took him for his better, and now discovers his real character.

When the King asks Laertes, "What wouldst *thou* have, Laertes?" he probably uses *thou*, because Laertes begs a favour, and is, in this sense, his inferior.

Perhaps *thou*, in the exclamation of the Queen, "O! Hamlet, *thou* has cleft my heart in twain!" contains a touch of affection which *you* would not express.

20. "That father lost, lost his," &c.

The ellipsis seems to be, "that father, *who was* lost, lost his." The relative is frequently omitted in Shakspere, where the meaning is evident, and the ellipsis can be easily supplied. In the expression, "Now follows *that* you know"; that is, "*that that* you know," the relative and demonstra-

tive pronoun being the same, the ellipsis is quite natural. The neuter verb is also frequently omitted in such cases as this. A similiar omission of relative and neuter verb occurs in the passage : "And they, in France, of a most select," &c., omitted, because of the pronoun before, and the prepositional clause coming after, "And they *who are*," &c.

21. Suffixes used by Shakspere for converting a noun into an agent, are *er*, *or*, as *truster*, *ling*, as *groundling*— *Hamlet; sleepers* — *Macbeth.*

22. The prefix *a* was primarily *on*, *in*, a preposition contracted by rapidity of pronunciation, and hence occurs with those words most commonly in use. Thus *a-work*, *a-waking*, *at gaming*, *a-cursing*, in *Hamlet; a-brewing*, *a-bleeding*, *Merchant of Venice; a-foot*, *Macbeth;* "*on* brood," *Hamlet;* stand *an* end, *an* for euphony.

23. *More nearer* is an instance of the use of double comparative where the force of the *er* as sign of comparative having been lost, the word was compared by *more* and *most. More richer* also occurs in *Hamlet*, *more elder* in *Merchant of Venice;* "*my* sudden and *more strange* return," *Hamlet;* also *worser.*

24. *Who* is not inflected in the expressions "Between who?" "Saw? Who?" *Hamlet.*

25. The following are instances of the conversion of one part of speech into another, "as *hush* as death," "I doubt it *nothing*," "in *few*," "*moment* leisure," "*music* vows," "*region* kites," *wont*, past participle of Anglo-Saxon *wunian*, *woned*, *wont* used as noun, *instant* instantly, "most select and generous *chief* in that," *hatch*, *disclose*, *remove*, *Hamlet;* "*trifle*" is used in *Macbeth* as a verb (active), "to *top* Macbeth," same use of *top* occurs in *King Lear;* "*vinegar* aspect," "*exceeding strange*," "childhood *proof*," "will you *pleasure* me," *Merchant of Venice.*

26. *Its* was not used very often by Shakspere, as in the expression, "It lifted up it head, &c.," in *Hamlet*, and in *King Lear*, "It had it head bit off by it young." *His* was genitive masculine and neuter of the pronoun *he*, *heo*, *hit*. When a thing was personified there was danger of mistaking the *his* used in personification for the neuter *hit*. Milton frequently uses the feminine form in such cases, as "*his form* had not yet lost all *her* original brightness."

The inconvenience of this became great and the writers made use of *hit's*, *it's*, *its*, instead of the neuter form *his*.

27. Marsh's rule about the use of *sith* and *since* is that *sith* has an *illative* force and *since* merely expresses *time after*. Shakspere makes no such nice distinction, but uses them interchangeably.

28. "Shuffle off this *mortal coil*." A metaphor from anything that winds in coils, entanglements. A similar use of the adjective *mortal* is found in *Macbeth: mortal words*, mortal thoughts.

29. "The glow-worm shows the matin to be near, and 'gins to *pale his uneffectual fire*."

Fire may here be said to be uneffectual, because in the superior light of the sun the feeble light of the glowworm is as naught. In the use of prefixes having a negative force, *in*, *un*, and the like, Shakespeare makes no distinction, though he seems to prefix *un* before dentals. *Un* is perhaps stronger. *Uneffectual* is used proleptically. Other examples of this use of the adjective occur in the expressions "rose of the *fair* state"—*fair* because the rose adorns it. "Takes off the rose from the *fair* forehead of an innocent love," in *Hamlet*, and in *Macbeth*, "ere humane statute purged the *gentle* weal"—*gentle* being the effect of purging.

EMMA A. MERTINS.

17. We find adjectives, especially those ending in *ful*, *less*, *ble*, and *ive*, used sometimes in an active and sometimes in a passive sense.

Hamlet I. i. 57. —

"I might not this believe
Without the *sensible* and true avouch
Of mine own eyes."

Sensible, which we use in a neuter sense, is here passive, meaning "real, tangible, that may be felt or perceived by the senses."

Merchant of Venice II. viii. 48.—

"And with the affection wondrous *sensible*
He wrung Bassanio's hand."

Sensible is here active, and means "feeling."

Macbeth I. vii. 23. —

"Upon the *sightless* couriers of the air
Shall blow this horrid deed in every eye."

Sightless is here passive, meaning "unseen."

Hamlet I. ii. 207. —

"This to me
In *dreadful* secrecy impart they did."

Dreadful, meaning "frightened," is here used in a passive sense.

Hamlet I. iv. 30. —

"The form of *plausive* manners."

Plausive, meaning "that may be applauded," is here passive.

18. Hamlet I. i. 122. —

"As harbingers preceding *still* the fates."

Still here, according to its original meaning of "unmoved," "in one place," has the force of *always, constantly*.

Hamlet II. ii. 42. —
"Thou *still* hast been the father of good news."

Macbeth III. i. 21. —
"We should have else desired your good advice,
Which *still* hath been both grave and prosperous."

Merchant of Venice I. i. 17. —
"I should be *still*
Plucking the grass, to know where sits the wind."

19. The Elizabethan use of "thou" is the same as that of the German "du." It was the pronoun (1) of affection towards friends, (2) of good-humoured familiarity towards servants, (3) of contempt for strangers. This use of "thou" commenced to be broken down in Shakespeare's time, and subsequently "thou" became the rhetorical pronoun, while "you" was commonly used in conversation. In *Hamlet* [sc. ii.], beginning at line 40, in the interview between Laertes and the King, he, in speaking to Laertes, begins with the formal "you," and then, rising in his professions of esteem for Laertes, uses the affectionate "thou," — again returning to formal questioning, resumes the use of "you," — and, once more, in granting a gracious permission of the desired favor, returns to "thou." In the same scene, the King, in his argument with Hamlet, uses the formal "you," the Queen the affectionate "thou."

20. "That father (who was) lost, lost his, and the survivor bound."

The Elizabethan desire for brevity caused them often to omit words, which to our minds are important to the construction, and which omission sometimes leads to great ob-

security. In this case the missing words may be readily supplied from the context.

21. Hamlet I. ii. 172. —

"Nor shall you do mine ear that violence,
To make it *truster* of your own report
Against yourself."

Merchant of Venice III. iii. 1. —

"*Gaoler* look to him; tell me not of mercy."

Macbeth I. vii. 65. —

"Memory, the *warder* of the brain."

22. In the formative period of the language adverbs were frequently formed from nouns, adjectives, and participles, by prefixing "a," which represented an earlier "in" or "on."

Hamlet II. ii. 685. — "And fall *a-cursing*" — (part.), "a" has the force of "on" or "in the act of."

Hamlet II. ii. 473. —

"Aroused vengeance sets him new *a-work*."

Lear III. iv. 136. —

"Poor Tom's *a-cold*."

Macbeth III. iv. 33–4. —

"The feast is sold
That is not often vouch'd, while 'tis *a-making*."

23. The use of the double comparative by Shakespeare does not convey a negative force, as with us, but was simply intensitive. The comparative was first formed by the addition of "er" or "re," but in the transitional state of the language, this termination lost its force, and "more" was frequently added to intensify.

Hamlet II. i. 10–11. —

"By this encompassment and drift of question
— come you *more nearer*."

24. Hamlet II. ii. 195. —
"Between *who?*"

Macbeth IV. iii. 170. —
"The dead man's knell
Is there scarce ask'd for *who*."

25. We find great license in the Elizabethan usage in this respect; almost any part of speech can be used as another, — nouns as adjectives and verbs, pronouns used as nouns, transitive verbs used intransitively, etc.

Hamlet II. ii. 470. —
"The bold winds speechless and the orb below
As *hush* as death." — [interjection for adjective.]

Macbeth I. v. 6. —
"Who *all-hailed* me." — [interjection used as verb.]

Macbeth II. iii. 18. —
"The *primrose* way." — [noun as adjective.]

Macbeth II. iii. 118. —
"To show an unfelt sorrow, is an office
Which the false man does *easy*."
— [adjective for adverb.]

Hamlet I. iii. 132–3. —
"I would not, in plain terms, from this time forth,
Have you so slander any *moment* leisure."

Here we have a noun used for the adjective, where we should probably use the genitive or some other adjective.

Hamlet I. v. 90. —
"And 'gins to *pale* his uneffectual fire."
— [adjective as verb.]

26. In Shakespeare's time "his" was generally used as the genitive of "it," and we find this use prevailing until the time of Milton.

27. Marsh's rule was that "sith" was the illative adverb, and "sithence" or "since" the temporal adverb. Shakespeare uses them changeably. .

Hamlet III. iii. 53–4. —

"That cannot be; *since* (illative) I am still possess'd
Of those effects for which I did the murder."

Hamlet III. ii. 58–59. —

"*Since* (temporal) my dear soul was mistress of her choice
And could of men distinguish, her election
Hath sealed thee for herself."

28. "When we have shuffled off this *mortal* coil."

It seems to be a euphemism — to express, in an elegant way, the act of dying. "Coil" is used as of a rope, to express folds or entanglements.

29. "The glow-worm shows the matin to be near,
And 'gins to pale his *uneffectual* fire."

"*Uneffectual*" is used for "ineffectual." The meaning of the expression is, the glow-worm's fire, which could only be seen in darkness, was beginning to grow pale in the growing light of day, and that it would by broad daylight be of no effect.

Hamlet III. i. 152. —

"The expectancy and rose of the *fair* state."

The state was *fair* because it was so adorned.

Macbeth III. iii. 76. —

"Ere humane statute purged the *gentle* weal."

Here the weal is represented as *gentle* because it has been purged.

HANNAH WILSON.

PHILOLOGICAL.

30. What is the meaning of, "I'll make a ghost of him that *lets* me"?

31. What is the meaning of *unhousel'd, disappointed, unaneled*?

32. What is the meaning of *windlasses and assays of bias?*

33. Is Shakspere's use of the word *closet* the same as ours?

34. What is the meaning of, "The clown shall make those laugh, whose lungs are *tickle o' the sere*"?

35. Explain: "I am but mad north-north-west. When the wind is southerly, I know a hawk from a handsaw."

36. What is the meaning of *extravagant?* I. i. 154.

37. What is the meaning of, "No fairy *takes*"? I. i. 163.

38. Is Shakspere's accent of *Hyperion* (I. ii. 140) correct?

39. Explain the meaning of "*dearest foe.*" I. ii. 182.

40. What is the derivation of "*nickname*"? III. i. 144.

41. Was a "*jig*" anything more than a dance in Shakspere's day?

42. Explain "black and *grained spots.*" III. iv. 90.

43. What is the meaning of "*curb and woo*"? III. iv. 152.

44. Explain the allusion in "the owl was a baker's daughter."

45. What was Shakspere's opinion of politicians, as inferred from his use of the word?

46. What is the meaning of, "Woo't drink up eisel"?

47. Explain: "I would have such a fellow whipped for o'erdoing Termagant. It out-herods Herod."

48. Explain: "Would not this, sir, and a forest of feathers — if the rest of my fortunes turn Turk with me — with two provincial roses on my razed shoes, get me a fellowship in a cry of players, sir?"

49. Explain: "The king doth wake to-night and takes his rouse, keeps wassail, and the swaggering up-spring reels."

50. What does Bernardo mean by calling Horatio and Marcellus "the *rivals* of my watch"?

51. Explain: "Methought I lay worse than the mutines in the bilboes."

52. What is Shakspere's use of "*ecstasy*"?

53. What is the meaning of *eager*, in "like *eager* droppings into milk," and in "a nipping and an *eager* air"?

54. Explain: "They *can* well on horseback."

55. What does Hamlet mean by saying to Rosencrantz and Guildenstern, "Let me *comply* with you in this garb"?

[56.] Explain: "To split the ears of the *groundlings*."

[57.] Explain: "For, O, For, O, the hobby-horse is forgot."

30. "I'll make a ghost of him that lets me," means, I'll make a ghost of him that hinders, prevents me from going. This word *let*, though having the same form, is derived from an Anglo-Saxon verb, different from the word *let*, which means to permit. (Anglo-Saxon *lætan* means *permit* and *lettan* means *prevent*.)

31. The meaning of "*unhouseled*," is not having received the eucharist. It is from the Anglo-Saxon noun *husel*, verb *unhuslian*. *Disappointed* means *unprepared*. *Unaneled* signifies not having received extreme unction.

32. "*Windlasses* and *assays of bias*" mean *circuitous* and *indirect ways* or means. *Assays* of *bias* is a metaphor from the game of bowls where the bowl, by a circular movement, is made to reach the "queen," instead of by a direct line.

33. Shakspere uses the word "*closet*" to mean one's private apartments as it does in the Scriptures. I think it is now used to mean a small recess adjoining a larger room.

34. "The clown shall makes those laugh whose lungs are *tickle o' the sere*."

The *scare*, or *sere*, was part of or attached to the trigger of old matchlock guns, so arranged that the slightest movement would make the gun discharge. Lungs, then, "tickle o' the sere," are those easily excited to laughter.

35. "I am but mad north-north-west; when the wind is southerly I know a hawk from a handsaw."

Handsaw is probably a corruption for *heronsaw*, *hernsaw*. In some dialects of England *harnsa* is used, and it is but a step from this to *handsaw*. The meaning generally given to

this passage is, that birds generally fly with the wind, and, when the wind is northerly, the sun dazzles the hunter's eye, and he is scarcely able to distinguish one bird from another. If the wind is southerly, the bird flies in that direction, and his back is to the sun, and he can easily know a hawk from a handsaw. When the wind is north-north-west, which occurs about ten o'clock in the morning, the hunter's eye, the bird, and the sun, would be in a direct line, and with the sun thus in his eye he would not at all be able to distinguish a *hawk* from a *handsaw*.

36. "*Extravagant*," compounded from Latin *extra*, and *vagare-vagans*, originally meant wandering beyond due bounds, limits, in the broadest sense, but now is restricted to meaning wandering beyond bounds as regards expenditures.

37. "No fairy *takes*."

Takes is an astrological term, like *strikes*. In *King Lear* occurs the *taking* air — the term refers to the malignant influence supposed to be exerted by the phenomena of the natural world, and the invisible spirits popularly believed to exist.

38. "*Hyperion* to a satyr."

Shakspere, in the word *Hyperion*, throws the accent which should be placed on the penult back one syllable on the antepenult.

39. "*Dearest foe*."

Dear, in Shakspere's time, was not restricted as now, but was used to express intense feeling, whether of hatred or love. Thus, in *As You Like It*, Shakspere writes: "My father hated his father *dearly*."

40. "*Nickname*."

The derivation perhaps is from an *eke-name*, an agnomen, the "*n*" having possibly slipped from the article, and become

joined to the *eke*-name, as similarly an *adder* was originally a *nadder*, an *apron* was a *naperon*.

41. A "*jig*," in the days of Shakspere, besides being a dance, was also a song, perhaps quick and rapid in movement in imitation of the dance.

42. "Such *black* and *grained* spots as will not leave their tinct."

Grained, primarily meant dyed in *grain*. *Grain* was the name of a dye obtained from the coccus insect, a scarlet dye, which retained its color. Gradually this meaning was lost, and the term came to be applied to all colors that would "not leave their tinct."

43. "*Curb* and *woo*," are explained as meaning to *bow* and *beg; curb* being from French *courber*.

44. "*The owl was a baker's daughter.*"

As the legend goes, Christ begged hospitality of a baker's wife, who would have given it, but was prevented from doing this act of charity towards the seeming beggar by her daughter, who was, in consequence, changed into an owl.

45. Shakspere evidently did not have a very exalted opinion of politicians, for he frequently speaks of them in the most disparaging terms — "one who would circumvent God," says Hamlet, as he muses on the skull of a dead man, whom he imagines was once a politician.

46. "*Woo't drink up eisel?*"

This probably means "wouldst thou drink vinegar?" as *aisel* in Anglo-Saxon means vinegar. Some commentators think *eisel* refers to a lake somewhere in the Scandinavian peninsula, but as no such lake can be found, or rather, appears to have been found, it is safe to rely upon the other explanation. The meaning seems to be "Would you do a monstrous thing, an impossibility? I'll do it, too, and more than that."

47. "*Termagant,*" supposed to have been a god of the Saracens, a very violent character, was employed very often in the plays of the middle ages, but no such character has been found in any English plays. The Italian is *Trivigante.* Derivation probably *ter*, three, and *magnus*, great.

Herod was also a favorite character of the time, very noisy and turbulent, hence to "out-herod Herod" would be to be excessively violent.

48. "Would not this . . . get me a fellowship in a cry of players?"

"*Forest of Feathers.*" The allusion is to the fact that a great many feathers were worn by actors in Shakspere's time.

"*Turn Turk,*" that is, if my fortunes undergo a complete revolution for the worse. Englishmen evidently had not a very high opinion of the Turks, for the expression occurs in Othello and other plays of Shakspere.

Provincial roses in this case were nothing more than rosettes worn on the shoe. The roses of Province were noted for their beauty. *Razed,* that is slashed, inlaid with different colored silks, stitched and embroidered perhaps. *Cry of players* means a company of players. *Cry* was commonly applied to a pack of hounds, though seldom to people.

49. "The king doth *wake* to-night and takes his *rouse*," etc.

Wake means *feast, carouse*, used now to mean a *watch over the dead.*

Rouse means *bumper*, from Danish *ruus*, meaning a surfeit in drinking.

"Keeps *wassail*" perhaps contains the same idea of revelry, *wassail* being from the Anglo-Saxon *waes hael,* be of good health.

Upspring was part of an old German dance. *Hüpfauf* is the German, I believe, — a wild sort of dance.

50. "The *rivals* of my watch."

The word *rivals* used here in its primary signification of *partners*, those who lived by the same *rivus* or *stream*, and who both had use of it for purposes of irrigation.

From contentions which perhaps arose between the partners, the word came to mean those who vie with each other in anything.

51. "Methought I lay worse than the *mutines in the bilboes*."

Those confined by fetters and all chained together, so that the slightest movement of one would arouse all the others from sleep. *Bilboes* is derived from the name of the place *Bilboa*, in Spain, where the iron fetters were made.

52. Shakspere used *ecstasy* to mean *insanity, madness*. It occurs very often in *Hamlet* with this meaning, in *Macbeth* and elsewhere. Used now, I believe, as an expression of intense feeling, joy, or grief.

53. "*Eager*," from French *aigre*. Anything sour dropped into milk will make it curd, coagulate. "In *eager* and nipping air" the derivation of *eager* is the same French *aigre*, and means *keen, sharp, bitter*.

54. "They *can* well on horseback."

That is they are well skilled in horsemanship, *can* being used in its original meaning, to know how to do a thing, to be able, like the German *können*, Anglo-Saxon *cunnan*.

55. "Let me *comply* with you in this garb," that is, let me use ceremony with you — courtesy — lest my *extent, condescension*, etc. *Comply* is used once again in this play in the same sense.

[56]. "Split the ears of the *groundlings*."

The *groundlings* were those who were in the pit of the theatre, who paid a penny or more for entrance. A very boisterous, noisy rabble.

[57]. "For, O, the *hobby-horse* is forgot!"

The hobby-horse was a figure in the May games and Morris dances.

The Irish *hob* means *pony*.

EMMA A. MERTINS.

---

30. "I'll make a ghost of him that *lets* me." *Let* is derived from O. E. *letta*—to hinder.

31. "Unhousel'd, disappointed, unanel'd."

Unhousel'd without the eucharist. "Housel" is from Anglo-Saxon *housel*, eucharist, from which are formed the verb *huslian* and participle *gehusliad*;—*disappointed*, unprepared, as we speak of appointments in the sense of preparations,—*unanel'd*, without having received extreme unction; Anglo-Saxon *aell*-oil, from which the verb *anele*, to give unction. The whole phrase indicates that the King, in his sudden death, had been deprived of those last rites which in the Romish Church are considered necessary to prepare the soul for the future world.

32. "*Windlasses* and *assays of bias*"—winding and circuitous ways. The phrase "*assays of bias*" refers to a game of bowls in which the player strikes at his ball, not directly, but in a curved line, by which this ball is reflected upon the one aimed at. Perhaps the phrase is best explained by Polonius's own interpretation in the next line: "By indirections find directions out." It is noticeable here that Shakespeare uses the word "assay," which we use of trying metals, in the sense of our modern "essay" or "attempt."

33. *Closet* has in modern times the literal meaning of the Latin "clausus" — *close, concealed*. Shakespeare uses it of a lady's private apartment.

34. "*Tickle o' the sere.*" The *sere*, variously spelt *sere, sear*, or *scear*, was the catch in a gunlock which kept the hammer in half or full cock, and was released by the trigger. In the old matchlock muskets, the sear and trigger were in one piece, hence, "lungs tickle o' the sere," meant lungs easily moved to laughter, like a gun that went off at the slightest touch.

35. In the provincial dialects of England *heron* was variously corrupted into *heronshew, harnsa*, etc., — from the latter we readily trace "handsaw." The expression obviously refers to the sport of hawking. A bird, especially one of heavy flight like the heron, when roused by the falconer or his dog, would fly down or with the wind, in order to escape. If the wind were northerly, the heron would fly towards the south, and the sportsman, having his face towards the sun, would be dazzled by its rays and be unable to distinguish the heron from the pursuing hawk — on the other hand, if the wind were southerly the heron would fly towards the north, and the sportsman, now having his back towards the sun, would easily distinguish between the two birds. Further, we may notice that a wind from the precise point, "nor-nor-west," would be in the eye of the sun at half-past ten in the forenoon, a likely time for hawking.

36. "*Extravagant,*" derived from two Latin words, "extra" *out, beyond*, and "vagans," *wandering*, is used by Shakespeare in this literal sense of wandering beyond limits, while we have restricted it to the sense of wandering beyond the bounds of economy.

37. "*Takes*" is here used in the sense of *infecting*, as in Lear II. iv. 158 —

> "Strike her young bones,
> You *taking* airs, with lameness."

38. "*Hyperion.*" —The accent in the original (Greek) is on the third syllable, which Shakespeare, as in the modern English manner, changes to the second.

39. "*Dear*" was used by Shakespeare of whatever touches us nearly, either in love or hate, joy or sorrow.

40. "*Nickname.*" Formerly an *eke*-name, or an added name. We can readily see how "an eke-name" was collided into "a nickname."

41. "*A jig*" seems to have consisted of a little farcical acting, introduced either at the end of a play or between heavier pieces.

42. "Black and *grained* spots." *Grain* from the ovarium of the coccus insect, which from its shape was called in Latin *granum*. This produced a bright scarlet, an unfading dye. The name was afterwards applied to any dye that will not wash out; hence, "black and *grained* spots" would mean dark stains that were indelibly impressed.

43. "*Curb* and *woo.*" *Curb*, from French *courber*, to bend; hence, to bend, or to bow and beg.

44. There is said to have been an old tradition in Gloucestershire to the effect, that the Saviour while on earth was churlishly refused by a baker's daughter, of whom he asked bread, and that she was, for this offence, changed by him into an owl.

45. Evidently a low opinion. We learn from history that the politicians of his time were low political tricksters, who would stoop to any means to accomplish their ends. Shake-

speare speaks of the politicians, as desiring, if it were possible, to overturn even the decrees of Providence.

46. Numerous attempts have been made to explain this phrase, "*Woo't drink up eisel.*" Some have thought that it refers to a lake, Eysel, in Scandinavian mythology, which one of their gods was supposed to have drunk up. But this, on competent authority, is shown to be false, as there was no Lake Eysel in that country, and the only feat of that kind was performed by Thor, the God of Thunder, who was challenged to drink up a river, but the other end of the horn from which he was drinking being turned into the ocean by his opponent, he only succeeded in drinking it to its edge. The idea is probably that Hamlet challenges Laertes, as in the following words "eat a crocodile," to perform some impossible feat. The phraseology indicates supreme contempt; "woo't," a corruption of "wilt thou," being used either contemptuously or as a mark of great affection.

47. "*Termagant*" was a famous character in the old Miracle or Mystery plays, a supposed god of the Saracens, son of the earthquake and of the thunder. He is represented as a great swearer, swaggerer and boaster, raving and ranting up and down the stage. Herod, the Slayer of the Innocents, was also a favorite character in these plays, very similar to that of the Termagant. These characters represent what was called the tyrant's part on the stage, which was a very noisy, boisterous one, as Bottom (in M. N. D.) says — "My chief humor is for a tyrant: I could play Ercles rarely, or a part to tear a cat in, to make all split."

48. Hamlet, referring to the success of his plot, asks Laertes if his fortunes *turn Turk* (that is, change as completely as if one should turn from an infidel to a Christian), with the help of the various appurtenances belonging to an

actor's wardrobe would obtain for him a position in a cry (or company) of players. The feathers spoken of were used for adornment. The *Provincial roses* are the rosettes, in imitation of the roses of Provins, or Provence, a brilliant, red rose, worn by the actors on their shoes, and the custom, as well as that of *razed shoes*, was said to have caused great extravagance. These *razed shoes* are described as being fanciful leather tops, cut or slashed in various designs, and lined with a color to display the design.

49. "The king doth *wake* to-night, and takes his *rouse*, keeps *wassail*, and the swaggering *up-spring* reels." *Wake* means here, keeping a late feast; *rouse* is from the Danish "ruus," a bumper; wassail, from Danish "*waes hael*" — be of good cheer, hence wild revelry; "*up-spring*" is said to be the English rendering of the German "*Hüpfauf*," the last and merriest dance at a merry-making.

50. It is curious that the quarto of 1603 uses "partners," which is the meaning of *rivals* here. The word is derived from Latin "rivus," which means a stream, and was applied to persons living beside the same stream and having equal rights to its use for irrigation; hence arose frequent contentions, and hence the metaphorical use of the term so much more used, both in Latin and in modern languages.

51. "*Mutines*"—a contracted form of mutineers; "*bilboes*"—a frame with iron stocks for holding the feet of prisoners on board the vessel, so called from Bilboa, a city in Spain, where iron was first manufactured. We understand how accurately the phrase represents Hamlet's restless condition, by remembering that the slightest motion of one of these imprisoned sleepers would arouse all the others.

52. Shakespeare uses "*ecstasy*" as synonymous with madness.

53. "Like *eager* droppings into milk"— a "nipping and an *eager* air"— *eager*, from French "aigre," means sour, biting, sharp.

54. "They *can* well on horseback" — *can*, from Anglo-Saxon "cunnan" — to know, to be able, means *well-skilled*.

55. "*Comply* with you in this garb," seems to be a sample of the Euphuistic style of language originated by John Lyly, an immediate predecessor of Shakespeare, who sometimes adopts it to ridicule it. The meaning of the phrase seems equal, "use ceremony with you after this fashion."

[56.] The "*groundlings*" were those who occupied the pit or ground-floor at the theatre, and were generally a rude, uncultivated set, whom Ben Jonson describes as "hissing everything above their grounded judgments."

[57.] "For O, for O, the *hobby-horse* is forgot." This, the *hobby-horse*, was probably a figure in the Morris dances. During the Puritan sway all public amusements were forbidden, which of course roused great resentment among their powerless opponents, and it is conjectured that this is a line from an old ballad satirizing the Puritan tyranny.

HANNAH WILSON.

ÆSTHETIC.

58. What is Gœthe's view of Hamlet?

59. What is Coleridge's?

[60.] What is Taine's and Hudson's?

[61.] What is your own?

62. How do you account for Hamlet's levity after his interview with the Ghost?

63. Does Hamlet or Horatio say: "The rest is silence"?

64. Are the flowers which Ophelia distributes to the King, Queen and others, real or imaginary?

65. Was the Queen an accessory to her husband's murder?

66. Was Hamlet mad?

[67.] What is your opinion of Hamlet's treatment of Ophelia in III. i.?

58. Gœthe thinks that, in the character of Hamlet, Shakspere evidently intended to depict a noble soul under the pressure of a duty which it is incapable of performing. "'Tis a delicate vase," he says, "in which may blossom only beautiful flowers — an oak is planted there, grows, and the vase is shattered." "Thus cracks a noble heart." "Hamlet has no plan," says Gœthe, "but the piece is full of plan." Hamlet advances, recoils, resolves and re-resolves, but never acts, and when finally his uncle lies dead, the deed is done, not from any premeditated plan-scheme, but is merely accidental.

59. Coleridge thinks that in portraying Hamlet's character, Shakspere displayed his profound knowledge of metaphysics. That he desired to show the effect of an undue preponderance of thought over action, the unequal balance of the real and imaginary; that Hamlet by indulging in deep speculations in "thoughts that wander through eternity," loses the power of action. According as the exercise of power is hindered in its development in one direction it will be the more strongly and fully developed in another. The principle of correlation of forces which exists in the physical world, Mr. Coleridge thinks, holds good in the metaphysical. To this excessive thinking then he attributes Hamlet's incapacity for action.

[60.] Mr. Taine thinks that Hamlet's character is intended to show the effect of a moral poisoning, as also Macbeth's. That within classic halls he had known none of the strife and misery of the world. A dear father, who to him was the

very ideal of manhood, and the sweet Ophelia, upon whom he had placed his affections, his mother and a few others — these were all he had known before he was summoned to his father's grave. Two months elapsed and his mother married her husband's brother. The discovery of the murder of his father by his uncle, his mother's marriage, were enough to make him lose faith in men and become disgusted with the world. He is morally deranged. Already in his soliloquy: "O, that this too, too solid flesh would melt," etc., there are earnests of hallucination. After the Ghost appears he is in a state of frenzy, he staggers, his knees are knocking together, his teeth chattering — indications of the monomania to come. Taine thinks that in this state Hamlet had no need to look for "wild and whirling words" — he could utter none other. Hamlet is the child of events — borne along he has no control over circumstances. With him the Ghost need not have objectivity — it already existed as a subjective reality.

Mr. Hudson, by a sort of eclectic process, has devised a theory of Hamlet from the different opinions of Shaksperian scholars, Gœthe, Schlegel, Coleridge, etc., and has succeeded, we think, in culling a good deal of truth, though we differ with him on the score of Hamlet's madness. Hudson finds the opinions of the above mentioned critics inadequate to express Hamlet's character. They have each looked at Hamlet from one particular point of view. Mr. Hudson thinks that Hamlet was not lacking in capacity for acting, as is shown by the quickness with which he sent Rosencrantz and Guildenstern to their just doom — by his determined resolve to break all connection with Ophelia, hard though it might be, and the carrying out of that resolution, though seeing how disastrous would be the consequences. His

opinion, and I agree with him, is that Hamlet's hesitation to kill his uncle arose not from excessive thinking, not from lack of strong will, determination, but rather from the struggle which takes place in every noble heart when contemplating such a deed. I think Hamlet the nobler for this struggle, and if he had killed Claudius without any scruple, one might entertain a doubt as to whether he himself was as noble and good as he should be. To do his father's will was Hamlet's greatest desire. From his memory he had promised to wipe all "trivial fond records," and write there only the revenge of his father's death, and yet the still "small voice" of conscience kept crying to be heard, questioning the right, the justice of taking the life of one who to him was more than kin. He knows not but that the Ghost may be some evil spirit in a pleasing shape come to "abuse him in order to damn him."

When Hamlet finds Claudius praying, though thirsting for revenge, he does not kill because he thinks it will only be sending him to heaven, while in his memory is branded as with a scorching iron the picture of his "dear father murthered," condemned to "sulphurous and tormenting flames." That last "Remember me" rings in his ear, he cannot forget it. It would not be revenge then to murder Claudius as he kneels in prayer, 'twould be "hire and salary," and so Hamlet delays revenge.

[61.] In giving the views of the above writers, I have in general expressed my own.

62. Hamlet's levity, after the interview with the Ghost, is due to the terrible shock which the revelation of his father's murder produced — a thing which he may have suspected, but had not definitely known. I dare say any of us would be stunned were we to receive such a message from the other world. Deep grief, coupled with such a revelation, seems to

shake his whole frame, his delicate, sensitive soul. His words are like the smile, or hysterical laugh of a dying man, and his mind, which *will* ever be active, when not in a healthy state, will produce unwholesome thoughts. No disrespect is intended towards his father, whose ghost he calls "*old mole*," "*truepenny*," and the like — 'tis a jest of one in torture, in agony, pale, a ghastly smile on his countenance.

This, to me, seems the cause of Hamlet's levity on this occasion.

63. Does Hamlet, or Horatio, say "the rest is silence"?

It seems to me these words should belong to Horatio, though they are generally given to Hamlet. They accord so well with everything that Horatio ever said, with the whole tenor of his life. No bursts of grief ever came from him, always sane, calm in exterior, he bore alike the smiles and buffets of fortune, and when the soul of Hamlet wings its flight — perhaps as he is muttering, "O, I die Horatio," etc., and before he is able to finish, Horatio adds "the rest is silence"; words so calm, yet with a depth of meaning in them. "Flights of angels sing thee to thy rest," Horatio continues.

64. I do not see how it is possible to decide whether the flowers Ophelia distributed were real or imaginary. There is no internal evidence to decide.

65. I do not think that the Queen was accessory to her husband's murder, or knew anything at all about it until the deed had been done. The Ghost, though it reproaches her for her faithlessness to him, her frailty, does not intimate that she was at all implicated in his murder. Again, it is not probable that Claudius, a man of considerable intellect, would disclose to Gertrude his intention of killing her husband, to whom she seemed to be devoted. 'Twould not be a very

safe method of procedure. When the king rises, unfeignedly surprised, disturbed and excited by the player king and queen, surely Gertrude, a woman, would have felt the stings of conscience, the pangs of remorse, and would have given some indication of her guilt had she really been in the plot to murder her husband, for "conceit in weakest bodies strongest works." Again, when in their interview Hamlet tells his mother that his killing Polonius is "almost as bad as kill a king and marry with his brother," she exclaims in true innocence and amazement, "As kill a king!" When her heart was so wrung by Hamlet, we doubt not but that she would have declared herself guilty of the crime if she really were.

66. Was Hamlet mad?

Despite what commentators have to say on the subject, I cannot think Hamlet mad. That he was deeply moved with grief, afflicted with melancholy, hypochondria, I agree, but that Hamlet's mind, his intellect, was at all affected, I cannot entertain for a moment. I think he was morally affected, not mentally, and his madness, as he himself says, was feigned, and I fail to see how his feigning madness so well could prevent it from being distinguished from a real case of the disease, as some commentator supposes, for I am sure the poet presents Hamlet to us more than once as the most sane of men. He does at all times put on an "antic disposition." With Horatio, his only true friend, he casts aside this mask of insanity, and his eagerness to be alone, when he would not be compelled to assume the guise of madness, when he can commune with his own thoughts, and be himself, certainly indicates saneness of mind. "Oh! these tedious old fools!" he exclaims, when Polonius leaves, and he is alone.

Again when the players — when Rosencrantz and Guilden-

stern retire, Hamlet exclaims: "Now I am alone!" and falls into a reverie, that is not born of madness — then devises a means for "catching the conscience of the king."

Hamlet's conversation with his mother, though his words be "wild and whirling" — metaphor following metaphor — is most sane. The frenzy of grief is over him — nothing more. This exhortation to his mother is not the voice of a madman. 'Tis an earnest heart, sending up a prayer that the one whom he had through all his youth cherished may be reclaimed from sin and error.

Again the king — the one guilty of the murder of Hamlet's father — is the only one who at all suspects that Hamlet's madness is feigned; and I think it should be so, for he, whose hand was stained with a brother's blood, would no doubt watch closely Hamlet's every movement, and words that Hamlet uttered, though unintelligible to others, were to him fraught with the deepest meaning.

Hamlet's rushing into Ophelia's presence, seizing her by the arm, staring long into her face, some think is madness. I find no insanity in it. Perhaps in solitude, the desperateness of his condition and his grief overpowered him, he rushed in to learn if Ophelia could keep his secret, and help him bear the burden of his grief, if she still were true to him, and were not leagued on the side of his enemies — a tool in their hand; or, even more.

As eye meets eye in agony he reads in the depths of her soul her incapability of sharing his sorrows. Not a word is said, 'tis the first great silence of this king of words, — the second is death, and this silence expresses more than a volume of words. Those who favor the view of Hamlet's being mad generally hold that position because they think his treatment of Ophelia would be brutal and fiendish were

he not mad, but as it will be seen Hamlet had manifold and good reasons for acting as he did towards Ophelia. Could any one say that Hamlet, in his conversation with Horatio, Act III. Scene ii., has strayed from sanity, that his words are not full of sobriety and good judgment? These are not qualities of madness.

Surely, Shakspere would not have put into the mouth of a madman such superb, profound thoughts, such exquisite, far-reaching speculative soliloquies. His depth of character and of mind seem to me incompatible with madness. Albeit a certain commentator says that madness and the richest intellect may exist in harmony, — that is not madness. Of course by the suppression of one faculty predominance is given to another, which is thereby sharpened and its action quickened. If such a one is mad, then are all mad, for in none is there such a balance of faculties. Different occupations and pursuits require different powers of mind.

"Had I but time — as that fell sergeant, death, is strict in his arrest," says Hamlet, "O, I could tell you." Again he says to Horatio, "absent thee from felicity awhile to tell my story." What story could it be, if, as the world thought, Hamlet was mad, and things were as they seemed?

Because Hamlet said things incomprehensible to us, I cannot think him mad. One must not presume to know the heights nor sound the depths of his soul, and we may rejoice that we get but a vague, dim outline of the story he so earnestly prayed Horatio to tell to the unknowing world when he himself was dead.

[67.] I think Hamlet's conduct towards Ophelia perfectly justifiable knowing the circumstances of his life, how, through the frailty of his mother — whom no doubt he had loved devotedly, and the only woman whom he had known inti-

mately except Ophelia — he had seen the whole of womankind. This of itself would be sufficient to disgust him with the whole sex, and to make him infer that the rest were no better than his mother. Again, the tie between parent and child in those days was closer, stronger than now. Hamlet felt himself obliged to perform the duty imposed upon him by his father. He knew that Ophelia would likewise be compelled to comply with her father's desires, and that father was his enemy, in the service of the king. Ophelia's father would no doubt interrogate her concerning Hamlet, and force her to yield up his secret, or tell whatever she knew of his true state of mind, and hence it is that he acts the madman before her, stinging her with bitter sarcasms.

Perhaps also Hamlet kept his real state of mind from Ophelia because he did not wish to poison her own pure heart, to make her taste of that bitter cup which he himself was to drain to the dregs.

No doubt Hamlet was devoted to Ophelia, but, as we said, he held his duty to his father above all other ties; one must not think, however, that he lightly, heartlessly broke the connection between himself and Ophelia. He bore his grief with manliness, she, a more delicate and sensitive nature, ended life in hopeless insanity.

We have heard some sanctimonious people say that even if Hamlet was oppressed by grief amounting almost to agony, although it was good policy to keep from Ophelia, and consequently from the king, his plans, yet nothing can justify him in his brutal treatment of Ophelia. Human nature cries to be heard at such an accusation, and it will manifest itself in spite of everything. If for ten years one should stand gazing up at the clouds to refine and purify his soul, and so far forget the world as to almost extinguish human passions,

even then one would not be an angel. Man will be human — he cannot submit so quietly always to destiny with a "Thus saith the Lord." Human feelings and human motives will come into play.

I have neither given nor received information on this examination.

EMMA A. MERTINS.

---

58. Gœthe's view of Hamlet, in brief, is that he is a most lovely, pure, and moral nature without the strength of nerve that makes a hero — sinking beneath the weight of a task which is to him an impossibility. To him all duties are holy, the present is too hard; he winds and twists, now advancing to the accomplishment of his purpose, and as often recoiling, until, at last, in his indecision, his purpose all but fades from his thoughts. He likens Hamlet, or Hamlet's mind, to a beautiful vase which should have borne a rose in its bosom but has instead an oak tree planted in it. As the roots expand the frail receptacle trembles, and at last lies a shattered ruin.

59. Coleridge's idea is that Hamlet is a being gifted by nature with noble mental and moral endowments; a man whom we admire, yea reverence, and whom we would fain know and understand, but whose hidden springs of thought and action resist our utmost efforts of penetration. He compares him to a mighty stream whose surface-objects we can see, but can only guess as to the unfathomable depths below.

[60.] Taine's idea is that all of Shakespeare's great creations are the victims of some species of monomania, as in the cases of Lear, Macbeth, Othello, Hamlet. He thinks that Hamlet's is a case of moral poisoning. His nature is of a high moral tone, so delicately sensitive to impressions from

without, that where no tangible evidence of things existed his powerful imagination supplied its want. Upon such a nature, the mystery surrounding his father's death and the evident defection of his mother, were enough to conjure up such images in his brain that the revelations of his father's ghost were scarcely more than seals to his haunting fancies. These ideas prey so sorely upon his moral nature that his mind fairly totters under the strain. He becomes a prey to morbid thoughts which tinge the whole universe with their dark colors, so that everything becomes distorted to his mental vision. Reason remains, but the mind is so loosely hinged that it sways horribly under every added shock. His father's ghost appears and he is aroused to dedicate his life to vengeance, but resolution and action are alike lost in the fatal melancholy which palsies every faculty.

Mr. Hudson gives a very exhaustive and common-sense view of Hamlet's character, which is ripe with the study of years and with a practical directness that charms us with its reality. He thinks that we become acquainted with Hamlet as we do with persons around us — that is, that we know him progressively, and that our views of him change as we reach different stages and experiences of our own lives; and thus his varied and complete personality appeals to the feelings and sympathies of all. He says that it often happens that the more we study Hamlet, the less we shall feel that we understand him. Just so we often find it in our own lives; we are often completely astonished by some new revelation in the life of a friend whom we have known for years, perhaps all our lives, which causes us to realize how little we can ever know of the inner lives of those around us. Mr. Hudson says, very truly, that Shakespeare has painted Hamlet in sentiments and manners far in advance of his age, and even of

his immediate surroundings, as we see in the play: for instance, how bitterly he deplores the drinking customs of his countrymen — and, besides, his superior moral elevation which made him averse to shedding blood (of which we see he was only capable in moments of strongest excitement). He accounts for Hamlet's apparent weakness of purpose partly by the peculiar difficulties of his situation. Should he kill the king, he would be committing in the eyes of the world the very crime which he desired to avenge. For who would believe the testimony of a Ghost, whose ghastly revelations no mortal ear but his own had heard? But Mr. Hudson believes that Hamlet is mad, and devotes much of his argument to proving that fact, backing his views by scientific and philosophical opinions from learned authorities versed in mental phenomena. He thinks that Hamlet is the victim of a peculiar and subtle type of insanity, which, being perfectly compatible with seasons of entire sanity, only attacks him at certain times and under certain circumstances. A madness which the person is perfectly aware of, and which he would guard if possible from the knowledge of others. So Hamlet, when his reason has been dethroned by the awful revelations of the Ghost, meets his friends with uncontrollable and idiotic ravings, which, as he becomes calmer, he seeks to excuse, by hinting that, at some future time, he may see fit to assume madness, for a purpose which he cannot explain.

Again — Mr. Hudson notices that Hamlet is violently affected by meeting certain persons who naturally call up exciting thoughts; as, for instance, the King, Polonius and Ophelia; the first as the author of all his woe — Polonius as being perhaps accessory to the plot against his father, and certainly as influencing Ophelia against him, and hurt

and angry at rebuffs which he had received from the latter, and perhaps suspecting her as a willing tool in the hands of his two enemies in the plot against him. In this way he (Mr. H.) explains Hamlet's silly badgering of the puzzled old courtier, his malicious mockery of the king, and his cruel violence towards Ophelia, in all of which cases he is, as it were, beside himself, literally crazy for the time being, and only becomes himself again when the irritating cause is removed.

[61.] I agree fully with Mr. Hudson in his estimate of Hamlet's character (independently of his madness), which I have tried (tho' with imperfect success, his views being so exhaustive) to sketch. I think with him that Hamlet's intense humanity is that which above all things endears him to us, that in Hamlet's woes we learn to sympathize as with a brother man, and it seems to me that if we try to estimate his character exactly as we do those of other men around us we shall find its inconsistences due to those human weaknesses that are common to all. Hamlet is a man in whom we find the noble qualities of mind and heart, which we are led, from the implied rather than expressed testimony of the play, to attribute to the murdered king, allied to the womanly delicacy and weakness of will which we discover in the fair, frail Gertrude. Thus we find him, though recognizing the sacredness of the duty imposed upon him, voluntarily resigning all the happy memories of the past, the possibilities of the future, to dedicate himself alone to vengeance; yet, in the next instant, we hear the wail of human agony:

> "The time is out of joint: O cursed spite,
> That ever I was born to set it right!"

At one time we find him listening with cool disdain and contempt, showing not a trace of the angry passion that the long,

unfeeling harangue of his "uncle-father," must have stirred within him — anon we would scarcely recognize him as the same man, when alone he pours out, in abject sorrow, the woes of his unhappy soul. It is mostly in these soliloquies that we see best the wonderful depths of Hamlet's character; they are as mirrors of the soul, in which we see at the same time his greatest strength as well as his greatest weakness, — his noble sense of duty, his brave resolves to overcome the weakness that paralyzed his actions, and at the same time his vain longings for rest and quiet, for deliverance from this very duty. The fact is, that Hamlet saw so clearly what the result of an action would be, that he would, for fear of a future evil, neglect the present good. But we like, besides this, to think that Hamlet was morally incapable of deliberately performing a deed of murder, that it was only by a sudden emergency that he was capable of sending into that "undiscovered country, from whose bourne no traveller returns," the soul of his fellow-man.

62. That it was the natural result of the tremendous shock to his nervous system, which Hamlet experienced from the revelations of the ghost, added to the necessity he felt of concealing his real feelings from his friends. We often observe similar reactions where the mind has been subjected to an unnatural tension, and seeks to relieve itself. Sometimes we see it in the form of hysterical laughter, sometimes in unmeaning talk, or anything that is foreign to the subject on which the mind is brooding. As we notice in Hamlet, while he is nervously awaiting the appearance of the ghost, he talks of the weather, of the hour, of the King's revel, moralizes on the drinking habits of his countrymen, — anything but the ghost.

63. I think that these words should properly belong to

Horatio, though either interpretation may be maintained. Hamlet has said above in lines 320–21 :

> "Had I but time — as this fell sergeant, death,
> Is strict in his arrest — O, I could tell you."

If these words be attributed to him, I think they would probably mean a repetition of the same idea, a sad regret that he is unable to clear up the mystery that clings around his life and death. On the other hand, if we attribute these words to Horatio, which I think more natural (in that Hamlet must have felt satisfied that his story would be safe in the keeping of this faithful friend), I think it is susceptible of a two-fold meaning — either somewhat of the same meaning that it has from Hamlet's lips, that death prevents his further utterance, or it is as a sigh of relief from this loyal friend, who has witnessed with a harrowed soul this awful and unexpected finale, that silence has at last fallen upon the scene.

64. I think it is more entirely in consonance with the representation of Ophelia's madness to suppose that the flowers are real. She is represented as singing snatches of old songs, and her mind seemingly only sensible to impressions from within, insensible to those from without. She seems to have lapsed into the past and to recall those old songs and stories which she had heard in childish days; so it seems to me, that, as a child, she would have gathered the flowers which she is represented as distributing. Besides we have very significant proof of their reality in the description of her death by the Queen, who speaks of her as having "fantastic garlands" of flowers, with which she sought to crown the "envious slivered willow."

65. I think not, for Gertrude does not possess the force of character which one to do a deed like this must have.

We find Gertrude "the beauteous majesty of Denmark," a woman of exceeding grace and courtesy of manner; a fascinating woman who has inspired such idolatrous love in the hearts of two men, that the one remembers her even beyond the grave, the other, for love of her, has sold his soul. A woman who, at best, could so dishonor the memory of a noble man whom she had loved, as *such a heart* could love and could so far forget her own self-respect as to marry another "within a month." And this from the weakness of a character which could not say "*no*" and stand to it. It might be said that such a woman could be brought to commit almost any crime, but I think that Gertrude shows a moral cowardice which rendered her incapable of such a crime as murder. In her interview with Hamlet, the woman who was to have taxed him with his "pranks," soon sinks in abject remorse and begs mercy of him who has shown her her true self in colors so dark that she cannot bear the sight. But in that interview I think she clears herself of the guilt of her husband's murder. What denial could be more emphatic than her amazed repetition of Hamlet's words: "As kill a King!" She has also, I think, proved her innocence at the play, where the King, who has before this worn a "front of brass" to the world, rises in the uncontrollable anguish of a suddenly aroused conscience and rushes from the scene; we have no sign of guilt from this weak woman who shortly after quailed before Hamlet's charges.

66. I do not agree with Mr. Hudson that Hamlet is mad, and I can best express my views on this subject by attempting to answer his instances of what he considers Hamlet's madness. I think in the first place that Hamlet's hint to Horatio, Bernardo and Marcellus, that at some future time he might assume madness, was literally and simply what he

meant to do. Even while the ghost was speaking, Hamlet, with that keenness of foresight with which he was so peculiarly gifted, saw as in a vision the difficulties of the position into which destiny forced him. He suddenly thinks of, and as quickly decides upon madness as the cloak under which disguise his plans may be matured. Again, his sudden madness at sight of Polonius and the king is perfectly consistent with his intention of deceiving them, and surely we cannot be surprised at the evident malice and deliberate contempt which he shows towards the former, the keen ridicule with which he dares to chafe the latter. Mr. Hudson thinks too that the keen womanly perception of the Queen and Ophelia would not have been deceived by the pretended lunacy of Hamlet. On the contrary it seems to me that these two, of all others, would have been most easily deceived. Gertrude we find represented as a woman of a yielding, plastic nature, susceptible to all impressions, and this, added to the natural anxiety of a mother, would cause her to be easily misled by signs which to a disinterested eye would seem but trifles. Ophelia is only a young girl, one whom her father calls a "green girl," one who besides her intense love for Hamlet reverences him as a hero. She would be the last to suspect him of deceit. Turning from Hamlet's madness to the positive evidences of his sanity, what could be more reasonable, more complete, more adapted to the purpose than Hamlet's admirable advice to the players? What could be more ingenious, more carefully planned than his plot to catch "the conscience of the king"? What could be more genial, more whole-souled, more sane and natural than his noble tribute to Horatio? But why multiply instances? In short, I think that Shakespeare did not intend to lower so noble a conception as the character of Hamlet, but that he is only, as Hamlet says for himself, "mad in craft."

[67.] Some one has truly said that Shakespeare's dramas are of a two-fold nature — the visible drama or that which appears on the surface, and the invisible, which we can only perceive when we study for ourselves the characters and attempt to appreciate their motives. I think that reading, as it were between the lines, in the famous scene between Ophelia and Hamlet, we may see that he acted the part of a real hero in his seeming cruelty. We cannot think that his conduct was that of a degraded trifler, ruthlessly trampling upon the holiest feelings of the gentle girl before him, nor that his cruel words were those of a madman, however glad we feel to think that Ophelia solaced her bleeding heart with the thought that it was Hamlet's madness, and not Hamlet, that had spoken thus. It was impossible that the old relation should continue, and feeling this, as an honorable man, the stern duty of sundering the tie between them devolved upon Hamlet. He would fain perform the task as shortly and effectually as possible, and we feel in our hearts that the cruel words: "I loved you not," were as full of pain to the speaker as to the hearer. Who can doubt the reality of his words at the open grave of Ophelia: "I loved Ophelia; forty thousand brothers could not, with all their quantity of love, make up my sum."

I have neither given nor received information on this examination.

HANNAH WILSON.

Castell Farm, Beddgelert, N. Wales,
September 8, 1881.

My Dear Sir: —

After a long morning's ramble . . . over the hills in this beautiful region, I read . . . the two printed Examination Papers and answers by Miss Wilson and Miss Mertins, that you have just sent me.

My first feeling was one of regret, that for so trifling a prize as the "New Shakspere Society" can afford to give to each of the thirty Colleges and Schools that have them — only a yearly guinea's worth of its Publications — you should have gone to the expense of printing this pamphlet of thirty-six pages.

My second feeling was one of satisfaction, that your Examination Papers were not . . . mere cram-questions, but contained at least seven questions which implied your belief that your pupils had minds as well as memories, and could form an opinion of their own on the chief characters of the play.

My third feeling was one of pleasure at the general goodness of the answers, and at the fact that the Answerers tho' evidently overpowerd and opprest by Hudson's view of Hamlet, had yet judgment and independence enough to reject Hudson's notion of Hamlet's madness, and see that it ruins the character. Neither of the Answerers has apprehended the purport of the play as I see it, that God *will* have his purposes carried out, and *will* make this jibing, kicking Hamlet pass the goal of his uncle's death though he dies himself in the effort, — see my Introduction to the "Leopold Shakspere," — but I think the answers so good on the whole that I ask Mr. Griggs to post you two copies of the Fac-simile *Hamlet* quartos first and second, and shall feel obliged if you will hand one couple to Miss Wilson and the other to Miss Mertins, with my best wishes. The Society's books will reach you in due course.

With best wishes for the success of your classes and College, and heartfelt hopes that your noble and long-suffering President Garfield may soon be restord to health, I am truly yours,

F. J. Furnivall.

To Prof. Wm. Taylor Thom.

SHAKESPEARE

PRIZE EXAMINATION.

HOLLINS INSTITUTE, VA.

1882.

NOTE.

THE Shakespeare Prize was awarded to Miss N. B. Bowman, of Lynchburg, Virginia, upon an examination in *Macbeth*. Miss Bowman was allowed to refer to the unannotated text of *Macbeth*, and also of *Hamlet* and *King Lear*, as given in the "*Globe*" Shakespeare. She wrote without knowing what the questions were to be, and without assistance, and her papers are herewith given as she wrote them, four or five unimportant corrections excepted.

This Examination was given to show the best results attained in the study of Shakespeare in the Institute, and will be forwarded to the "New Shakspere Society" of England, whose prize for the encouragement of the study of Shakespeare was awarded this school last year on a similar examination in *Hamlet*.

Respectfully,

WM. TAYLOR THOM,
Prof. English Language and Literature.

HOLLINS INSTITUTE,
Roanoke Co., Va., June, 1882.

PRIZE EXAMINATION IN MACBETH.

HOLLINS INSTITUTE, VIRGINIA, JUNE, 1882.

TEXTUAL.

1. When was *Macbeth* first published, and in what form?

2. At what period in Shakespeare's artist life would the general style and characteristics of verse place the play?

3. How are the upward and downward limits of the date of the play fixed?

4. What incident may have suggested the subject of *Macbeth* to Shakespeare?

5. Dowden, following Malone, places the date of the play about what year, and on what internal evidence?

6. What is the opinion of the Clarendon Press editors on this subject?

7. Whence did Shakespeare get the materials of the play?

8. And what incidents, not belonging to the original story of Macbeth, has he incorporated in the play?

9. Is there anything historical in the play?

10. What is the theory of the Clarendon Press editors as to interpolation, and by whom?

---

11. Explain use of "*of*" in "*of* kerns and gallowglasses is supplied." I. ii. 13.

12. Explain use of "*on*" in "eaten *on* the insane root." I. iii. 84.

13. Explain constructions — "*in viewing* o'er the rest," &c. I. iii. 94; — "like *the leaving* it." I. iv. 8; — "*old turning* the key." II. iii. 2.

14. Explain force of "*who*" — "*who* was the thane lives yet." I. iii. 109.

15. Explain construction — "*as* 'twere a careless trifle." I. iv. 11; — "*as* they had seen me." II. ii. 27; — "*An't* please heaven he shall not." III. vi. 19.

16. Explain construction — "a *careless* trifle." I. iv. 11; — "*sightless* substances." I. v. 47.

17. Explain use of "*to*" — "the late dignities heaped up *to* them." I. vi. 19; "And *to* that dauntless temper of his mind." III. i. 51.

18. What is peculiar in the adjective use in "Unto our *gentle* senses"? I. vi. 3; — "eaten on the *insane* root"? I. iii. 84.

19. Explain the use of "*but only*" — "*but only* vaulting ambition." I. vii. 26.

20. Explain "*would*" — "which *would* be worn now," &c. I. vii. 34; — "That *would* be howl'd out in the," &c. IV. iii. 194.

21. Construction of line, "Hear not my steps, *which way they walk*." II. i. 57.

22. Explain form *gives*, "Words to the heat of deeds too cool breath *gives*." II. i. 61.

23. Illustrate power of conversion of parts of speech by "Hath *trifled* former *knowings*." II. iv. 4.

24. Explain "Go not my horse *the* better." III. i. 25.

25. Explain "*while* then, God be with you." III. i. 43.

26. "There is none *but* he." III. i. 53.

27. "Unsafe the while, *that* we must lave," &c. III. ii. 32.

28. Explain "Imposters *to* true fear." III. iv. 64.

29. Explain "*To know* my deed, 'twere best not know myself." II. ii. 73; — "*To fright* you thus methinks I am too savage." IV. ii. 70; — "blame his pester'd senses *to recoil* and start." V. ii. 22.

---

30. What is the meaning of "*Aroint* thee, witch!"? I. iii. 6.

31. What beliefs are suggested in —

> "But in a sieve I thither sail,
> And like a rat without a tail"? I. iii. 8–9.

32. What is the meaning of *fantastical* in "are ye *fantastical?*" I. iii. 53; — "whose murder yet is but *fantastical*"? I. iii. 139.

33. What was a *harbinger?* I. iv. 45; and a *purveyor?* I. vi. 22.

34. Explain —

> "Herein I teach you
> How you shall *bid God 'ild us* for your pains,
> And thank us for your trouble." I. vi. 12–14.

35. Explain "if the assassination could *trammel up* the consequence, and catch with his *surcease, success*." I. vi. 2–4.

36. Explain "That memory, the *warder of the brain* shall be a *fume*, and the receipt of reason a *limbec* only." I. vii. 65–67.

37. What is the meaning of "*travelling lamp*"? II. iv. 7.

38. Meaning of "Nature's copy's not eterne"? III. ii. 38.

39. What is meant by "Our hostess keeps her *state*"? III. iv. 5.

40. Explain "*witches' mummy*." IV. i. 23.

41. What is meant by "the *blood-bolter'd* Banquo"? IV. i. 123.

42. What courtier-like reference does Shakespeare make in bringing in "*the evil*"? IV. iii. 146.

43. Explain the meaning of "rise from her bed, throw her *night-gown* upon her." V. i. 4.

44. Explain —

> "For their *dear causes*
> Would to the bleeding and the grim alarm
> Excite the *mortified man*." V. ii. 3–5.

45. Meaning of "*pester'd* senses"? V. ii. 23.

46. Explain —

> "They have tied me to a stake; I cannot fly,
> But, *bear-like*, I must fight the *course*." V. vii. 1–2.

---

1. *Macbeth* was first published in the folio of 1623, where it comes between *Julius Cæsar* and *Hamlet*, occupying pages 131–151 inclusive.

It was divided into acts and scenes, and the text, though not so corrupt as in some other plays — *Coriolanus* for example — was yet very defective as regards division of lines. The Clarendon Press editors conjecture that it was printed from a transcript, not copied from the author's MS., but

written to dictation, since many of the errors are palpably those of the ear, not of the eye.

That it had not been published at an earlier date appears from the fact that it is entered by Blount and Jaggard in the Stationers' Record in 1623, as "one of the plays not before given to other men."

This folio itself is interesting, being "the first edition of Shakespeare's collected works, as set forth by his friends and fellows, John Heminge and Henry Condell." They speak contemptuously of certain "stolen and surreptitious copies," referring to some of the quartos, and claim that their work is printed from the original MS. It is certain, however, that in some instances the plays of the folios were printed from earlier quartos. Yet, in spite of the failure to realize the editors' claim, this folio is of great value — not only because in certain points superior to the quartos, but because it contains eighteen plays not found in quarto form.

This folio was dedicated to the earls of Pembroke and Montgomery, and contained all the plays found in modern editions, save *Pericles*.

In 1632 was published the second folio — a reprint of the first conjecturally emended, the emendations being more often wrong than right.

The third folio (1664) contained seven additional plays not found in the first, all of which, with the exception of a part of *Pericles*, are proved to be not Shakespeare's work.

The fourth folio appeared in 1685.

2. With Dowden, dividing Shakespeare's dramatic career into four periods, embracing all together the twenty years and upwards between 1588 or 1590 and 1612, the general style and characteristics of versification would place *Macbeth* in the third period, extending from 1601 to 1608, in which

were produced the grave and bitter comedies and the great tragedies — believed by many to be but the reflection of the author's own heart.

Having passed through the period of apprenticeship and experiment, in which he was at once a diligent workman, and a bright and cheerful one, leaving this impress upon the works of this period, he next began to exercise his imagination upon affairs of real life, and to perceive that there is "sterner stuff of poetry" in actual life than in all the prettinesses and affectations which had sometimes led him astray in his earlier career. This is the second period in which he is "*in the world*" — and of the world too. The works belonging to this period are the "joyous comedies" and the "historical plays." Before the close of this period he had known sorrow — death had removed some dear to him — his friend of the sonnets had wronged him. His imagination now finds employment in sounding the depths of the human heart, piercing the mysteries of evil itself. At this period it is that *Macbeth* is to be placed. It is one of the group of "Later Tragedies," along with *Lear* and *Othello*.

3. The upward limit of the date of the play is fixed by the words of Macbeth, in Act iv. Sc. i. —

> "And some I see
> That two-fold balls and treble sceptres carry."

— which refer to the union of the two kingdoms of Great Britain and Scotland, under James I., who acceded to the English throne in March, 1603, while the union took place in October of the following year (1604). The play then could not have been written before this event.

On April 20, 1610, Dr. Simon Forman saw *Macbeth* acted at "the Globe," and, in his Diary, he gives an elaborate

description of the play. It was certainly, therefore, written before 1610.

4. When King James visited Oxford in 1605, there was represented before him a Latin play or interlude on the subject of *Macbeth*. Farmer thinks this may have suggested the subject to Shakespeare; but the Clarendon Press editors think this not probable, believing that Holinshed furnished the material to the Latin dramatist as well as to Shakespeare, and in each case a subject was selected from Scottish history to please the Scottish monarch, and Shakespeare's play would be none the less acceptable for representing the rightful heir restored to his throne by a victorious English army.

5. Dowden maintains that the characteristics of versification forbid us to place *Macbeth* after *Pericles* and *Anthony and Cleopatra*, or very near *The Tempest*. "Light endings" begin to appear in this play for the first time in any considerable number (twenty-one being the exact number). There are but two "weak endings." The predominance of light and weak endings and of double or feminine endings in a play is an indication that it is of Shakespeare's later works, when he was growing in freedom and naturalness of style. On the other hand, rhyme, as a rule, indicates an early date. There are, however, exceptions, since conditions of the drama itself may sometimes require rhyme.

Upon the whole, Dowden thinks the internal evidence favors the opinion of Malone (also adopted by Steevens and Chalmers), that the play was written about 1606. They all agree, as do Gervinus and Collier (upon second thought), that the reference to the union of the two kingdoms, mentioned above, would have lost much of its force had the play not been written soon after. Again, in the *Porter-Scene*, "the farmer who hanged himself upon expectation of

plenty," is thought to be an allusion to the scarcity of corn in the autumn of 1606, and the "equivocator" to the trial, in 1606, of Henry Garnett, superior of the order of Jesuits, for implication in the gunpowder plot, and to his perjury on that occasion. Some base the argument further on the "tailor stealing out of the French hose," explaining it as a reference to the scantiness of pattern then fashionable in that article of apparel, as contrasted with former voluminousness. The habit of tailors in this respect seems to have been a common subject of ridicule. Finally, the practice of "touching" for "the evil" had been revived by James, which may throw some general light upon the date.

6. The Clarendon Press editors maintain that the union of the two kingdoms was a matter of such importance that it would not soon pass from the minds of men. Therefore it is not necessary to suppose *Macbeth* written immediately after that event; that the Jesuitical doctrine of equivocation was an established fact and common subject of complaint with ministers of the age, hence no need to suppose that it refers specially to Garnett. "The farmer who hanged himself upon expectation of plenty" might refer to the abundant harvest of any other year as well as to the scarcity in 1606. When Dr. Simon Forman saw *Macbeth* in 1610, he would scarcely have been at the pains to make an elaborate summary of the plot, had it not been then a new play. Moreover, so great, at that time, was both the demand for and supply of new plays, that even the most popular had not such a run, nor were so frequently revived as at the present day. There is nothing to justify the inference, much less to prove that *Macbeth* was produced at an earlier date than this (1610). In Beaumont and Fletcher's "Knight of the Burning Pestle," there is an obvious allusion to the ghost of

Banquo, which also favors the view that *Macbeth* was then a new play and fresh in the minds of the people.

7. Shakespeare got the materials of the play entirely from Holinshed's Chronicle, who in turn got them — through Bellenden's Scotch translation — from the "*Scotorum Historiae*" of Hector Boece (1465–1536), first principal of King's College, Aberdeen. Boece followed Fordun, adding to him largely.

8. The details of Duncan's murder were taken from Holinshed's account of the murder of King Duffe by Donwald, — an incident of earlier date.

Between the histories of King Duffe and Donwald, and of Duncan and Macbeth, Holinshed has a few pages devoted to Kenneth, a brother and successor of Duffe, who in order to secure the throne to his own son, poisoned Malcolm, the son of Duffe. Holinshed relates how, at night, Kenneth heard a voice saying: "Think not, Kenneth, the murder of Malcolm Duffe, by thee contrived, is hidden from the eye of the living God." This probably is the original of the "terrible voice" of the murder scene in *Macbeth*.

The incident of the death of Siward's son is taken from Holinshed's history of England.

9. The Clarendon Press editors say the only points in which the drama coincides with real facts are the murder of Duncan and Macbeth's connection therewith (either as principal or accessory), and the character of Lady Macbeth.

The rebellion of Macdonwald, and the invasion of Sweno, during the reign of Duncan, are fables, and Banquo and Fleance, ancestors of the Stuarts, are inventions of the chronicler. These editors declare it is difficult to make one's way through the maze of tradition and fable which has come down to us. The single point upon which historians

agree is that the reign of Macbeth was one of prosperity and vigorous government.

10. In 1779 Steevens — it is generally conceded to have been Steevens, I believe — discovered a manuscript play, "The Witch," by Thomas Middleton, which was found to bear a striking resemblance, in some respects, to Shakespeare's play of *Macbeth*, so that the question of plagiarism was raised and discussed in a spirited manner.

With reference to this, the Clarendon Press editors affirm that, were they convinced that Shakespeare wrote the whole of *Macbeth*, they would unhesitatingly pronounce Middleton the plagiarist. But, they go on to say, though the "least mannered of all poets," Shakespeare has always a manner peculiar to himself, and there are some parts of *Macbeth* in which we can find no trace of this manner. Some of these are Act I. Sc. ii.; Sc. iii. ll. 1–37; Act II. Sc. i. l. 61; Sc. iii. ll. 1–47 (specially); Act III. Sc. v.; Act IV. Sc. i. ll. 39–47; also ll. 126–132; Sc. iii. ll. 140–159; Act V. Sc. ii.; Sc. v. ll. 47–50; Sc. viii. ll. 32–33; and the last forty lines of the play.

Having given what they think conclusive arguments in support of this opinion, they account for these passages upon one of two hypotheses — first, that Shakespeare wrote the play in conjunction with some one else as "collaborateur" — that having formed the general scheme, he reserved for himself those parts in which Macbeth and Lady Macbeth were to appear, and consigned the rest to Middleton, largely re-writing and correcting the work of his assistant, though good-naturedly allowing some of Middleton's suggestions in his own work.

But these editors think that Shakespeare would never have permitted the second scene of Act I. to remain, so prefer the

theory that, after the death of Shakespeare, or after his withdrawal from connection with the stage, some one — probably Middleton — remodeled *Macbeth* — extending the parts assigned to the Weird Sisters, adding a new character, Hecate; putting in the *Porter Scene* "to please the groundlings"; possibly also substituting the scene of the "bleeding sergeant" for the supposed original conversation between Macbeth and Banquo.

---

11. The difference between the Shakespearean and the modern usage as regards prepositions, and indeed many other words, may be often explained upon the principle of division of labor, which has been in action since that time. The manifold duties then performed by a single word, have been divided out amongst other words. Thus, "*of*" originally meant "*from*" — a force still retained in the strong form "*off*." In the meaning "*from*," Shakespeare not only uses "*of*" to express the *agent from whom* the action is regarded as proceeding — where we should use "*by*," — but also uses it to express the *instrument*, where we should use "*with*." Especially is this the case with verbs and adjectives of "constructing," "filling," and the like, expressing not only the thing *with which*, but that *out of which* the thing is made. We still use "*of*" with verbs and adjectives of construction, and with adjectives of fullness.

For "*of*" in sense of "*from*" see Hamlet III. iii. 31–33 —

> "'Tis meet that some more audience than a mother,
> Should o'erhear the speech, 'of' vantage."

In Hamlet IV. ii. 12 — "Besides, to be demanded 'of' a sponge!" where 'of' denotes the agent. Ham. I. i. 25 — "This dreaded sight twice seen 'of' us." And especially

Lear III. ii. 59 — "More harder than the stones whereof 'tis raised."

12. "*On*" signified "juxtaposition," — was frequently used for "*of*" in sense of "*about*."

Compare the indifferent use of "*on*" and "*of*" in Hamlet IV. v. 176–177 —

> "God ha' mercy '*on*' his soul!
> And '*of*' all Christian souls I pray God."

So too, Hamlet III. ii. 88–89 —

> "How fares our cousin Hamlet?
> Excellent, i'faith; '*of*' the chamelion's dish."

King Lear I. iv. 98–99 —

> "Why, this fellow has banished two *on's* daughters."

Hamlet I. i. 55 —

> "What think you *on't*."

On in sense of *about*.

13. "*In viewing* o'er the rest," etc. As to the nature of these words in "*ing*," it seems difficult in some cases to determine whether they are *nouns* or *verbals*. The history of these forms seems to be as follows. In Anglo-Saxon the verb had an abstract noun ending in "*ung*," and a present participle in "*ende*," which two forms later became confused. There was also a gerund or dative infinitive, ending in "*enne*," preceded by "*to*," and this too was confounded with the present participle, and thus with the noun. Finally, there resulted from all this confusion a single form in "*ing*," having the force now of a *noun* — being both preceded by an adjective and followed by a preposition, as, "shaking of," Hamlet II. i. 92 — "At last a little *shaking* of my arm," etc., — but again of a *verbal* governing a direct object — "like

the *leaving* it"; "old *turning* the key," where the article and adjective preceding are accounted for by the confusion with the noun as explained above.

The whole thing is a result of the general tendency towards the discarding of inflections and the simplification of grammatical structure, so largely accelerated by Norman influence after the conquest in 1066.

See Hamlet III. ii. 60 —

"For thou hast been
As one, in suffering all, that suffers nothing."

"Or by pronouncing of some doubtful phrase."
— Ham. I. v. 175.

"As checking at his voyage." — Ham. IV. vii. 61.

"Did my father strike my gentleman for chiding of his fool."
— King Lear I. iii. 1.

"Mumbling of wicked charms." — Lear II. i. 39.

"One that slept in the contriving of lust."
— Lear III. iv. 86.

14. *Who* here illustrates the definite use of the relative, referring to a special person, compare the indefinite use in *Othello:*

"*Who* steals my purse steals trash."

Who was originally the interrogative pronoun (A.-S. "*hwa*" masc. and fem., "*hwaet*" neuter); *that* was the relative (A.-S. se, seo, thaet). The transition from the interrogative to the relative meaning of "*who*" may be illustrated by *Henry V.* Act IV. Prologue:

"O, now, who (interrog.) will behold
The royal captain of this ruined band . . .?
Let *him* cry 'Praise and glory on his head!'"

This would easily become, "Let him who (rel.) will behold," etc.

The lingering memory of the old interrogative force, when it was used to standing alone, is shown in the omission of the antecedent. Omission of antecedent also explained by some as the result of the emphatic position of the relative.

15. The usual explanation of the constructions makes "*as*" equivalent to "as if," "*an*" (which they say is the imperative of "*unnan*," "to grant" — incorrect, since "*an*" and "*and*" are the same word used interchangeably, meaning merely "with the addition of") equivalent to "if." The fact is, the "if" — the contingency — is contained in the subjunctive mood, which was formerly inflected and expressed alone all the subjunctive relations. After a while the same forgetfulness or disregard of the force of inflections which produced "more better," "most unkindest," etc., led to the insertion of "*if*" after "*as*," "*an*," etc.

Compare :

> "Smile you my speeches *as* I *were* a fool."
> — Lear II. ii. 78.
>
> "He must speak truth! *An* they will take it, so."
> — Lear II. ii. 95.
>
> "*An* thou *hadst* been set in the stocks for that question."
> — Lear II. iv. 61.

16. These words illustrate what Mr. Abbott calls the *active* or *passive* use of adjectives ending in *less*, *ive*, *ble*, etc. — such words being sometimes equivalent to an active participle, again to a passive. *Careless* trifle, i.e. "uncared-for" trifle ; *sightless* substances — "invisible," that *cannot be seen*.

Compare :

> "Without the *sensible* (that can be perceived by the senses) and true avouch of mine own eyes."
> — Hamlet I. i. 57.

"In *dreadful* (frightened) secrecy impart they did."
— Hamlet I. ii. 207.

"Let it be *tenable* (that may be retained) in your silence still."
— Hamlet I. ii. 248.

"Or by some habit that too much o'er-leavens
The form of *plausive* (pass.) manners."
— Hamlet I. iv. 30.

"Who I am sure is kind and *comfortable* (act.)."
— Lear I. iv. 297.

"Scarf up the tender eye of *pitiful* (act.) day:
And with thy bloody and *invisible* (pass.) hand."
— Macbeth III. ii. 47–48.

17. "*To*," radical meaning "motion towards," hence "rest near," hence "addition," as here — "heaped up *in addition to* them; "and *in addition to* that dauntless temper."

This meaning of "*to*" is now retained only with verbs of motion, and the strong form "*too*" (*cf.* "of" and "off," above) alone has by itself the meaning of "*in addition to*." For "*to*" in this sense we use "*besides*." But Shakespeare could use "*to*" without any verb at all with this meaning of "*in addition to*."

There were other forces of "*to*" arising from this radical notion of "motion towards," "rest near"; hence "by the side of," "in comparison with," "up to," "in proportion to," "according to"; then "like," from which comes the meaning of "equivalent," "apposition," etc., as found in the expression "taken *to* wife." Ham. I. ii. 14. Meaning "*motion*," it comes, also, to mean "motion with a view to," "for a purpose" —

"Worthy to be a rebel, for *to* that (end)
The multiplying villanies of nature
Do swarm upon him." — Macbeth I. ii. 10.

"As flies *to* (compared to) wanton boys, are we to the gods,
They kill us for their sport." — Lear IV. i. 38–39.

18. These examples illustrate what is termed the "proleptic use" of the adjective. What would be fully expressed by a whole clause following the noun, is condensed into a single word and placed before the noun. "The *insane* root" — *i.e.*, the *root which produces insanity* (as the effect of eating it); — "our *gentle* senses" are our senses made gentle (soothed) thereby — *i.e.*, by the pleasant air.

Compare —

"And 'gins to pale his *uneffectual* fire." — Ham. I. vi. 90.

19. The same forgetfulness of the original meaning of words, referred to above as producing "more better," &c., led to the redundant use of "but only" = "only only."

But — Early English and Modern Northern English "*bout*," A.-S., "*bi-utan*," where "*bi*" is modern *by*; "*utan*" = *out* or *without*. Hence, *but* is formed on the analogy of *without*, and meant "*out take*," "*except*," — having force both of active participle governing the accusative case, and of a passive participle taking a nominative absolute. (See below, 26th question: "There is none *but he*.")

All the meanings of *but* can be explained from the original meaning of "out take" or "except." Sometimes it was used to except a whole clause, for instance: —

"And *but* she spoke it dying, I would not have believed her."

This illustrates the transitional use of *but* from "except" to the adversative (the most common modern use) "on the contrary," "by way of prevention." Thus: "If she had not spoken (except she spoke) it dying, I would not believe," and again "I would not believe, but (adversative) she spoke," &c.

All uses of "*but*" arise — 1. From variation between the meaning of "except" and the adversative "on the other hand"; 2. From the fact that the negative before *but* is sometimes omitted — "but ten came," may mean "ten *however* came," or "*none* but ten" — *i.e.*, *only* ten came. Thus "but only" of the question is shown to be no other than "only only."

> "Bring me *but* to the very brink of it."
> — King Lear IV. i. 75.

20. *Would* carries the idea of *will*, in the sense of *wish, purpose*. The attempt to realize a wish is very apt to take the form of a requirement. We wish a thing; then consider the thing as a duty, obligation; then require its performance. 1. I would, 2. I should, 3. I must.

In the examples "which *would* be worn now," "That *would* be howl'd out," there is conveyed the notion of *requirement*, derived as described above; showing that Shakespeare had not, though we have, forgotten the force of the A.-S. *wilnian* = *to wish, to require*.

> "It *would* be spoke to." — Hamlet I. i. 45.
> "That *would* be scanned." — Hamlet III. iii. 75.

21. "Hear not my steps, which way they walk." An example of the redundancy of Shakespeare's language adopted for the sake of emphasis. He introduces a single (unnecessary) object, thus making the real clause-object a mere explanation of this intruding object. Compare his use of the double negative for the purpose of strength.

> "But wilt thou hear me how I did proceed?"
> — Ham. V. ii. 27.

> "I know you what you are." — Lear I. i. 262.

22. Mr. Abbott says the use of "gives" in this case is probably for the sake of the rhyme. But this verbal inflection in *s*, with plural subjects, is a perfectly common occurrence in Shakespeare's writings, and may be very readily explained. It is merely an additional instance of the lingering memory of the then rapidly disappearing, and now almost entirely gone, inflections of the Anglo-Saxon, and of the dialectic peculiarities of the Early English, where we find for the plural of verbs three forms, one in each dialect: Northern *es*, Midland *en*, Southern *eth*. Hence Shakespeare's apparently singular verbs are generally to be explained as the natural and legitimate descendants of the old Northern plural in *es*.

"All that *lives* must die." — Ham. I. ii. 72.

"For women's fear and love *holds* quantity."
— Ham. III. ii. 142.

"The great man down, you mark his favorites *flies*." [1]
— Ham. III. ii. 179.

"What, *has* his daughters brought him to this pass!"
— Lear III. iv. 61.

"Which very manners urges." — Lear V. iii. 235.

23. There was the utmost license in this respect. Almost any part of speech could be used as any other part of speech, at pleasure. Formerly the infinitival termination (M. E. *en* (*e*), A.-S. *an*) could convert almost anything — noun, adjective, &c., — into a verb. When this inflection was lost, the power of conversation still remained, — nouns, adjectives, &c., being used as verbs — generally in an active sense — without any verbal termination at all.

Besides, passive verbs were used as active verbs; nouns,

[1] For this reading, *cf.* Furness, *Var. Ham.*, and Abbott's *Shak. Gram.* § 333. T.

verbs, adjectives, participles, and even conjunctions, interchanged in the most liberal manner. "*If* (verb) me no *ifs* (noun)."

Here: "Hath *trifled* former *knowings*" — *trifled*, an intransitive verb used transitively, or, perhaps, a noun used as verb; "*knowings*," participle used as noun and given the plural inflection.

"Sweno, the *Norways*' king, craves composition."
— Macbeth I. ii. 59.

"*Nothing* afeard of what thyself didst make."
— Macbeth I. iii. 96.

"So nightly *toils* the subject of this land."
— Hamlet I. i. 72.

"*Shark'd* up a list of lawless *resolutes*."
— Hamlet I. i. 98.

"Are of a most select and generous *chief* in that."
— Hamlet I. iii. 74.

"In *few*." — Hamlet I. iii. 126.

"As *hush* as death." — Hamlet II. ii. 471.

"The honey of his *music* vows." — Hamlet III. i. 156.

"Dowered with our curse and *strangered* with our oath."
— Lear I. i. 196.

"Thou losest here, a better *where* to find."
— Lear I. i. 253.

"*Straight* took horse." — Lear II. iv. 34.

"He *childed* as I *fathered*." — Lear III. vi. 109.

24. "Go not my horse the better." In *go* we have the old force of the subjunctive inflection, — not requiring "*if*."

"*The*" is the instrumental case of the old demonstrative or relative (A.-S. *thi*, *the*, from nom. *se*, *seo*, *thaet*). With comparatives, it is used to express the measure of excess or defect. In this use *the* varies between the meanings, "on this account," "therefore," "in this way."

Here we may explain (considering the distance), "if my horse go not *on that account* better"; or, considering it a race between the night and the horse, "Go not my horse the better of the two."

25. "*While*" used to be a noun meaning *time* [A.-S. *hwil* = "time," dat. plur. *hwilum*, whence E. E. adverb *whilom*, meaning *formerly*, a form still retained].

We may still hear, "he stayed a long while," where "*while*" means "*time*." Generally, however, *while* with us means "during the time when"; with Shakespeare it meant "up to the time that." Here, "while then" has a future signification.

26. "There is none *but he*" = "there is none, *he being excepted*." (See answer to question 19, above.)

27. "Unsafe the while, *that* (in which)." *That*, as representative of the Anglo-Saxon relative, *se*, *seo*, *thaet*, having itself lost the different case forms, nevertheless retains their force. An instance of "inflection lost, power retained." There is probably some ellipsis to be supplied in this sentence. "Unsafe (is) the while (time) (for us), that (in which)," &c.

These ellipses are common in Shakespeare, who seems to have preferred brevity above everything; then strength (clearness); lastly, if possible, grammatical correctness.

28. "Impostors *to* true fear," *i.e.*, compared to true fear. (For derivation of this use from radical meaning of "motion towards," see answer to question 17, above.)

29. These examples illustrate what is termed the *indefinite and general use of the infinitive*.

The old infinitive termination (A.-S. *an;* M. E. *en*) having been lost, it was replaced by "*to*," the sign of the old dative infinitive or gerund (which denotes *purpose* — *cf.* Latin use

of *ad* with gerund), and this new infinitive form was used in a very general sort of way, retaining all the forces of both parent forms (infinitive proper, and gerund). Thus, in following cases: "*To know* my deed," the infinitive has a comparative force. "'Twere best not know myself than know my deed—." "If the knowing myself implies the knowing my deed, it would be better," &c. "*To fright* you thus"—"for frighting you," &c.

> "blame
> His pestered senses *to recoil* and start,"

for recoiling and starting.

> "Which being kept close, might move
> More grief *to hide* than hate *to utter* love."
> —Hamlet II. i. 119.
>
> "Could you on this fair mountain leave *to feed*."
> —Hamlet III. iv. 66.

---

30. "*Aroint* thee, witch,"—a form of dismissal or exorcism when addressed to witches. Also used by milkmaids to their cows—"Aroint thee, lovey." Sometimes spelt *rynt, runt*. Various conjectures have been made as to the derivation of the word. Perhaps it is of Icelandic root. Some have supposed it connected with the adverb "*aroume*"= *abroad* (found in Chaucer). Others derive it from Latin "*averrunco*," as in "*Dii averruncent*"—"The gods forfend!"

31. It was a common belief that witches could and did go sailing in sieves, and there is found a notice how one Dr. Fian, a notable sorcerer (finally burned at Edinburgh), in company with a number of witches, went to sea in a storm—all in "cives." Witches were supposed, too, to be able to

take the form of any animal — the tail, however, being always wanting; which reminds us of the old descriptions left of the werwolf.

32. *Fantastical* means "imaginary" — "existing only in the imagination," "as a conception of the mind." It is an example of the Shakespearian use of certain words — as a rule, those recently introduced from foreign sources — in a literal and general sense, which we now use in a metaphorical and particular sense. There being already in the language a word which signified "imaginary," this new word became restricted. Compare "*metaphysical*" = (in Shakespeare) "supernatural."

33. A *harbinger* was one who went before to provide a place of abode for the king and his suite. Comes from our word "*harbour*," "harbourer," "harbinger." Perhaps *ng* crept in, as the *n* did in *passenger*, *messenger* (from *passage*, *message*), through carelessness of pronunciation.

A *purveyor* was one sent before to provide *food* for the king.

34. "God *'ild us*" — i.e., *reward us*, *pay us*; "*'ild*" is a corruption from *yield*, which is derived from A.-S. *gyldan* (or *gildan*), meaning "to pay," "to reward."

The whole expression means: "In having shown you that the trouble I give is due to the love I have for you, I teach you how you must ask God to reward me for that love, even though it be the source of trouble to you."

"*Bid*" (A.-S. *biddan*), used with its original meaning, "*pray*." We have a reminiscence of this in our noun *bead*, which was first the prayer, then the string of beads on which the prayer was said, finally the beads (round things) themselves. In "Saint Agnes Eve," we meet with the word — the old "*beadsman*."

35. "If the assassination could put an end to (or prevent) its natural consequences, and, by stopping these consequences, secure success," according to which interpretation the antecedent of *his* is *consequence*, — whence *his* is neuter genitive, where we should use *its*. [But A.-S. neuter pronoun was *hit* (nominative), *his* (genitive), and Shakespeare had not forgotten that entirely as we have. *Its* is said to have been formed on the analogy of the usual genitive case formation in *s*, when the *h* of the old nominative form having been lost and forgotten, it was felt that *his* was not the proper genitive for the neuter pronoun.] Several other interpretations of this passage have been suggested, but the one given above seems most satisfactory.

"Trammel up" means "ensnare, as in a net," "entrap," and so put a stop to. "*Surcease*" is not connected with *cease* (Fr. *cesser*), as might seem probable, but comes from Fr. *sursis*, and this from "*surseoir*" — a legal term, meaning "to put a stop to a suit." "*Success*" has also been interpreted, in its literal meaning, "succession," "issue." The modern meaning is a derived one. First, "succession," "issue" (Lat. *succedere*), now confined to "fortunate issue."

36. The old anatomists divided the brain into three ventricles; in the hindermost of which — the cerebellum, connecting with the spinal column, and so with the nerves throughout the body — they supposed the memory to be stationed to watch over the reason (in the fore part of the brain) and guard it from attack. Now, when by drink the memory was converted into a mere vapor, it would fill the whole brain, which would thus become like the cap of a still, into which the vaporized liquor passes before it goes into the condenser.

"*Warder*" is a word with which we do not often meet

now-a-days — equivalent in meaning to our word *guard*, — being in fact the same word. It was brought by the Saxons to England, where it remained as "warder"; and was also taken to France, where it seems the natives were unable to pronounce the pure "*w*" sound, and in the attempt let the "*g*" slip in. This "*g*" form was then brought to England by the Norman invaders in 1066, and finally superseded the equivalent English form in "*w*." A similar history is to be found in a good many other words; *cf.* "warrant" and "guarantee"; "wise" and "guise"; Eng. "war" and Fr. "guerre"; Eng. "warren" and Fr. "garenne."

"*Fume*" — originally *smoke* (Lat. *fumus*) — is probably used by Shakespeare in a metaphorical sense, as we speak of a man's reason being *clouded*.

"*Limbec*" — corruption of *alembic* (made of the Arabic article *al* and a Greek word) — a word borrowed from the Arabian alchemists, and meaning "the cap of a still, or retort."

The change seems to have been caused by mistaking the initial "*a*" for our indefinite article. Removing this, "*lembic*," by popular corruption, becomes *limbec*.

Other words taken from the Arabic are "almanac," "alchemy" itself, "algebra."

For the trouble with regard to the article, we have a good many similar examples in our language. Having two forms — *an* used before vowels, *a* before consonants, consequently before words beginning with "*n*" — changes were produced. "An adder" used to be "a nadder"; "an apron," "a napron"; "an orange," "a norange" (Persian); while "a newt" was "an eft (ewt)."

37. "*Travelling* lamp" — in the folio, "*travailing* lamp." Shakespeare rarely observed the modern distinction between

these words, using them interchangeably, and generally involving a combination of both ideas. Here "travelling lamp" probably means "the sun painfully struggling on its way." Compare the use of "human" and "humane," accent nearly always on the first syllable.

38. "The deed by which man (they) holds life of nature gives no right to perpetual tenure."

Nature is compared to a lord of the manor, under whom men hold their livings by copy-hold tenure. This is a tenure for which the tenant has nothing to show but the copy of the rolls made out by the steward of his lord's court. It is a legal metaphor which is kept up lower down, "cancel and tear to pieces that great bond." Shakespeare frequently employed these law terms.

39. The "state" was the elevated seat or throne with a canopy over it, placed for the hostess at the head of the table. It first meant the "canopy," then the whole arrangement.

40. "*Mummy*" was a favorite medicine for some time before and some time after Shakespeare's day. *Francis I.* is said to have kept it constantly about him as a panacea against all diseases. So great did the demand for this article become that it is said the Jews, who dealt in it largely, found it both profitable and practicable to manufacture mummy out of dead bodies — sometimes "gibbet leavings" — and give them some old king's name.

41. "*Blood-boltered*" Banquo, — *i.e.*, having his hair matted, — clotted with blood, as a natural consequence of the "twenty trenched gashes on his head."

The term is said to be still retained colloquially in some districts, — applied, I believe, to horses when their manes become knotted and tangled.

42. These lines in regard to "*the evil*," which have no connection with the regular course of the drama, are supposed to have been introduced as a compliment to King James, who believed himself endowed with the miraculous powers of Edward the Confessor, — the power of the healing touch, — an idea which seems to go along with that of the divine right of kings.

"The evil," or "the king's evil," was a term applied to the "scrofula," as being the special disease upon which the kings exercised this wonderful power.

Edward's claims were believed in by his contemporaries, or very soon after his death, and were claimed for his successors early in the twelfth century. Queen Elizabeth, James I., Charles I., Charles II., all touched successfully, it is said.

One of Dr. Johnson's earliest recollections was the being taken to be touched by Queen Anne, and the "touch-piece," hung by her about his neck is still preserved in the British Museum.

43. "*Night-gown*" in Shakespeare's time was equivalent to our "dressing gown." The word is used again in this play (II. ii. 70).

44. "Their *dear* causes," — the causes which touch each of them so closely. *Dear* indicated some close, intimate connection, — something of special interest.

"The *mortified* man," is explained by some as the "low-spirited" man, — the man subdued by feeling of shame or mortification; by others as "the religious," the recluse, the ascetic, who cares nothing for the world, and consequently could not be easily excited. But a stronger and better meaning still is given if we take "the mortified man" as the "dead man," — the literally *mortified* man. If this is the

true meaning, it may embody the old notion that a dead body, when in the presence of the murderer, would bleed.

It has been suggested that "the mortified man" might mean "the Crucified" — "the Christ-man," which would give a very strong meaning. But this is hardly probable.

45. "*Pestered*" (Latin "*pes*"), literally "tied around the feet," — as "to hobble" a horse, — hampered in a physical sense, then metaphorically — "*troubled.*"

46. Reference to the old custom of "bear-baiting," so much practised by our ancestors. The bear was tied to a stake, and then baited with dogs — a certain number at a time, and each set or turn was technically termed *a course.*

ÆSTHETIC.

47. What do you understand the "Weird Sisters" in *Macbeth* to be?

48. Does Macbeth, or Lady Macbeth, say (II. ii. 16): "Did not you speak?" And what do you think of Hunter's distribution of speeches adopted by Furness? —

"*Macbeth:* I have done the deed. Didst thou not hear a noise?
Lady Macbeth: I heard the owls scream and the crickets cry.
Macbeth: Did not you speak?
Lady Macbeth: When? Now?
Macbeth: As I descended.
Lady Macbeth: Ay."

49. Give your impression of this whole Scene II., and of the effect of the *knocking.* l. 57.

50. What is Coleridge's opinion of the *Porter-Scene* (II. iii. 1–37); and your own opinion? Can you recall anything similar elsewhere in Shakespeare?

51. How do you reconcile Macbeth's prompt murder of the grooms with his horror at the mere thought of killing Duncan, and his refusal to carry the bloody daggers back to the chamber?

52. Is Lady Macbeth's swoon, on hearing of the murder of the grooms, real or feigned — and the grounds of your opinion?

53. How do you explain the difference in Lady Macbeth's manner towards Macbeth after the Banquo ghost scene (III. iv.), as compared with her bearing after the murder of Duncan (II. ii.)?

54. Do you regard Lady Macbeth as a suicide? And what do you consider the causes of her death?

55. What effect does her death have upon Macbeth, and upon our feeling towards him?

56. The character of Macbeth in brief?

57. The lesson of the play?

---

47. The "Weird Sisters" in *Macbeth* seem to us neither on the one hand mere mortal witches of popular superstition, nor yet, as Holinshed states, and as their name would imply, do we see in them "goddesses of destiny" — "fates" determining human actions and issues without regard to that fundamental essence of personality, *will*. They know the future and can foretell events; yet they are not able of themselves to make those events come to pass. They also know the thoughts, tendencies, and purposes of human hearts, and herein lies the secret of their power over mortals. If there be not already the element of evil, the Weird Sisters never corrupt any man. It is that already in the heart which they draw out and develop.

I have been specially impressed by Mr. Hudson's idea of the symbolical character attached to the Weird Sisters — that they are but the poetical embodiment of that mysterious principle of action and reaction which constantly goes on between the evil mind and external nature.

As to special or real character of the Weird Sisters, Mr. Hudson finds nothing gross, sensual, or vulgar about them; deems them "the purity of sin incarnate — the vestal

virgins, so to speak, of hell; in whom everything is reversed; whose ascent is downwards; whose proper eucharist is a sacrament of evil; whose law is violation of all law." Now, I like this idea very much; but, for some reason, find it impossible to divest myself of the feeling that there must be a certain and marked grossness about beings who could compile such surpassingly disgusting charm-potions as those upon which we find the Weird Sisters engaged in the latter part of the play.

Their relation to the play as a whole is no less important than to Macbeth as an individual. These creatures, whose proper element is the tempest, whose chariot is the whirlwind, whose religion is to do the evil, form a fit setting for a drama in which the very ground rocks beneath one's feet, in which the whole action is a stormy struggle between the powers of good and the powers of evil.

48. A question of this nature must, I suppose, be purely a matter of opinion. Still such questions will be raised and we are expected to possess an opinion. In this case Hunter's suggestion seems to me a good emendation. Macbeth had spoken, but it is probable that Lady Macbeth had recognized his voice and knew the fact perfectly. Moreover, in Macbeth's mouth these words acquire a deeper meaning, for they must be immediately prompted by and filled with the suggestion of that "terrible voice" of which Lady Macbeth knows nothing, and which had even forced from him the involuntary exclamation which she had heard. They are strikingly suited to Macbeth's character and state of mind, as exhibited in every word and in his whole manner throughout this scene. His bearing is that of eager, breathless listening, — waiting for that awful *something* which has not happened, but is going to happen, — for the repetition of those fearful ac-

cents, which have existed alone in his guilty imagination. The question is a despairing effort to find some natural and real explanation for the horrible creations of his excited imagination. For Lady Macbeth there could be in them nothing of all this. It would be either a matter-of-fact attempt to dispel her husband's fears, or at most might imply some dread on her part lest the sound, which she knew she had heard, might have come from some one else than Macbeth, indicating that they had been watched.

The further distribution is fitting too. Lady Macbeth, having just called his name, might naturally have concluded that he referred to that, and at once replied "Ay!" But there must have been a degree of anxious doubt in the question which led her to inquire: "When?" "Now?" His answer: "As I descended" — locates the time of the "terrible voice," and Lady Macbeth's final "Ay!" is accordant with facts.

49. This whole scene, in its relation to the rest of the play, is like a frightful nightmare in the midst of a troubled dream. The clear, sharp sound of the knocking, breaking through the weird silence — hitherto unbroken save by the irrepressible voice of the sinner's own conscience — is, for the instant, interpreted by the strained senses as the realization of that undefined "something" for which we, in sympathy with Macbeth, have been so breathlessly waiting. Such an acme of the terrible, in this way attained, cannot be endured; in another moment the knocking is repeated — we remember ourselves, and, with a lingering shudder, turn to laugh at the drunken Porter; while Macbeth washes the blood from his "hangman's hands," and goes forth in the strength of a desperate resolve to play an assumed part, foreign to his nature.

This knocking, viewed in its effects, seems to us completely analogous (continuing the comparison established at the outset) to an effort employed to restore the victim of a dire nightmare. At the first instant, in the half-unconscious state, blending with and intensifying the horrors, but proving in the end the effectual remedy and sure relief for the terrible malady.

50. Coleridge thinks that this low, vulgar soliloquy of the Porter, and the few lines following, were not written by Shakespeare, but interpolated by some inferior hand to please the ears of "the groundlings."

I cannot agree with Mr. Coleridge that an effect so essentially artistic as that produced by the introduction of this bit of comedy — coarse as it is — just at this point, would have been neglected by Shakespeare and finally supplied by a mere accident, as it were. Without the *Porter-Scene*, this portion of the drama — Scenes ii. and iii., with their intensely tragic nature, coming together as they do — would be utterly unendurable. But just at the moment when the feelings are wrought up to the highest pitch — a heinous murder having been committed almost before the eyes — here comes in this scene to afford the needful relaxation.

The eminent fitness between the drunken Porter's conception and the hellish deed, but then perpetrated within, has been urged, and I think justly, as an additional argument for its authenticity.

As far as the style is concerned, its broadness is conceded by the very best critics to be by no means un-Shakespearian; while "the primrose way to the everlasting bonfire" is far from being the only thing bearing the unmistakable impress of the mighty master.

Instances of the same sort of thing are multiplied in the writings of Shakespeare.

It seems to me that the witch scene (III. v.), coming as it does just after the terrible banquet scene, and the conversation between Lady Macduff and her little son (IV. ii.) just before their murder, have something of the same effect. Compare also, in *Hamlet*, the scene in the church-yard with the clowns (V. i.), followed by the frightful tragedy enacted at the open grave of Ophelia.

Also in *King Lear* compare the Poor Tom (Edgar) scene, which comes just before the putting out of Gloucester's eyes. And also perhaps the short clown scene in *Othello*, coming in as a sort of relief before the final catastrophe.

51. Macbeth is restrained from the murder of Duncan by the power of a sensitive conscience, working through imaginary terrors. Notwithstanding the assuring prophecy of the Weird Sisters, he is still haunted by the dreadful fear of the unknown, possible consequence. Immediately after the murder, conscience is still more active, and he cannot bring himself to face the horrors which imagination conjures up, — he cannot brave that "voice" again, — he dare not look on the murdered Duncan! It is the natural terror of a man "but young in deed," — "the initiate fear that wants hard use." His prompt murder of the grooms in the very next scene, though seemingly, is not really at variance with this shrinking which we have just noted. By utmost effort his wife has, in the interval, succeeded in rousing him to a realization of the immediate danger of detection in which they stand. Impressed with this idea, he comes forth to meet the nobles, and to play such a part upon the discovery of the murdered King, as shall entirely disarm suspicion. His whole conduct is governed by this desire, and is just what we should expect from a man whose face is "as a book where men may read things strange." His very language is

strained and unnatural, appropriate only in the mouth of a conscious murderer dissembling guilt. He talks to avoid his own thoughts, and to mislead others.

Exhibition of great grief for the death of the king and hatred for the perpetrators of the horrible deed seems to him the proper course, and in no way can this pious indignation be so effectually shown as in slaying the supposed culprits. It is possible, too, that he feared the grooms, who had been in the chamber, certainly roused, and may have seen more than he supposed.

52. We can readily understand how, upon a first reading of the play, having nothing upon which to base an opinion save Lady Macbeth's preceding words and conduct, one might think this swoon feigned, and but another exhibition of that presence of mind and determination of will by means of which she had succeeded in screwing her own and her husband's courage to the "sticking-place," — which had not abandoned her during the murder scene (at first reading one might easily overlook the single unmistakable touch of womanly weakness shown in the words, "Had he not resembled my father as he slept, I had done it,"), — which had enabled her to take back the daggers and gild the faces of the grooms with blood, when the "infirm of purpose" refused to do it, — which even that terrible task could not destroy, since, upon her return, hearing the knocking, she remembered at once that to be found fully dressed would show them to be watchers. But, having gone through the play and heard Lady Macbeth's troubled sigh —

> "Naught's had, all's spent;
> Where our desire is got without content" —

(III. ii. 4–7); having observed her in the short scene with Macbeth after the banquet, and especially in the sleep-walk-

ing scene, we are satisfied that the swoon on this occasion is real. Some one very appositely suggests that, had Lady Macbeth adopted this artifice as a means of further averting suspicion, she would, without doubt, have fallen when Duncan's murder was announced to her. The effect would have been greater, and, moreover, knowing nothing of the murder of the grooms, she could not have anticipated this further opportunity. And just here, it seems to us, lies the explanation of this unexpected exhibition of weakness. She knew all about Duncan's murder and was on her guard, but this other was a thing thoroughly unexpected, for which, consequently, she was not prepared, and her nature gave way under the shock. May it not be, too, that her woman's heart felt even then that the husband, who so lately had leaned upon her entirely, in doing this deed without consulting her, was drifting away from her?

53. May not an explanation of the difference of her manner on the two occasions be found in the following considerations? Just after the murder of Duncan there was no time for the employment of gentler means — no time to seek the sleep which she entreats in the second instance. The nobles were even then at the gate; her husband must be recovered, and that both effectually and without delay, lest, in his phrensy, he divulge the whole terrible secret, and thus bring ruin upon them both (as was threatened again *during* the banquet scene — which may account for the contrast between her manner during that scene and after the scene is over). Lady Macbeth realizes this, and has both the clear-sightedness to know what to do, and, in her excitement, the strength to do it. Let us note too that she is under the influence of artificial stimulants.

In the second case, the guests are gone, all the harm done

that can be done, hence no such need for peremptory measures as on the previous occasion. It is permitted that her conduct be in accordance with her womanly feelings, and so we find it. Besides tenderest sympathy for him, there is a depth of pathos in her very words — a weariness in her voice and manner, which point possibly to another explanation to be found in the sad change — the gradually deepening melancholy fallen upon her own spirit since that former occasion.

54. On this subject commentators differ. Coleridge asserts, "she dies in suicidal agony." Gervinus thinks "she ends her life with suicide." Dowden's opinion is, "her thread of life snaps suddenly." Mrs. Jameson believes that, "In a mind constituted like that of Lady Macbeth, conscience must awake at some time or other, and bring with it remorse closed by despair and despair by death." Mrs. Siddons, agreeing in general with Mrs. Jameson, thinks that the woman's fragile constitution finally broke down under the weight of remorseful agony which she so resolutely shut up in her own bosom. Hudson says: "A mystery hangs over her fate. We do not know — the poet himself seems not to have known, whether the gnawings of the undying worm drove her to suicidal violence or themselves cut asunder the thread of her life." And it would seem not improbable that Mr. Hudson's candid acknowledgment of ignorance is, after all, the most just conclusion. But somehow—call it sentimentalism if you will — we cannot bring ourselves to believe that Lady Macbeth took her own life. It is true that Malcolm makes such an announcement; but he only states it as "'tis thought." It is true also that the Doctor orders that "the means of all annoyance" be removed from her, showing that he feared something of the sort; still, knowing Lady

Macbeth as the Doctor could not, we think the idea of suicide incompatible with her character as developed in the play.

The woman who, when the moment came, could not murder the sleeping king, — who fainted upon the announcement of the slaughter of the grooms, would have paused upon the threshold of eternity, daunted by the dreadful reality of the unknown which confronted her. I do not agree with Mrs. Jameson that Lady Macbeth's anguish is merely remorse — horror of the past, unmingled with terror of the future. That fearful sleep-walking revelation ("What's done cannot be undone," like everything else she says, is but an echo of the same words used on a former occasion, when, feeling herself beginning to sink, she strove by the expression of such fatalistic doctrines, not only to cheer her despondent husband, but to regain her own lost peace of mind by convincing herself of their truth) seems rather the prelude to a shrieking death-bed scene, where occurs a prolonged and desperate struggle between death and its guilty victim, — a frantic clinging to life with its horrible dreams, rather than face the still more horrible certainty which she knows awaits her.

Now, as to the causes of her death. It seems to us the combined effect of two fatal wounds upon a naturally delicate physical constitution. What has been said above is sufficient to show where we locate one of these, — violated conscience avenges itself. But we believe another, and possibly that which in the outset afforded a basis for the former, is to be found in the hidden wound rankling in her heart. Although we do not agree with Gervinus in thinking her *whole* ambition was "for and through her husband," we do believe that her courage was, in a great measure, based upon the strength of her own love for him, and her confidence in

his love for and need of her. As long as this confidence remains, she is firm to endure anything, — at the first moment that it is shaken her apparently superhuman strength begins to yield (upon the announcement of the murder of the grooms, mentioned above). Conscience, up to this time stifled in the constant excitement attendant upon her efforts to spur her husband on, finds now an opportunity to assert itself, and death is but the legitimate result of these two causes.

55. One commentator sees in Macbeth's language at the announcement,

"The queen, my lord, is dead,"

the perfect indifference of a heartless criminal to the fate of the wife who had been so faithful to him.

Another thinks Lady Macbeth's death touches him in the only remaining vulnerable point, and calls forth some "deeply serious, solemn, elegiac strains." To us there is spoken a different story still. In these words is embodied a degree of combined bitterness and contempt which could only be wrung from a strong heart driven to the last extreme of desperation. The bitterness is that of a hopeless anguish which the victim feels has been drawn down by his own hand. To the natural grief for the loss of the wife whom he really loved, there is added, most probably, the stinging consciousness of his own selfish forgetfulness of her in the season when she needed him most sorely. The contempt is that of a man who has "supped full with horrors," and whom "the faint odour of blood has disgusted with all else." We behold in silence the unmistakable evidence of the inevitable but hidden workings by which justice *will* be satisfied. Our indignation is appeased. We now feel sincerest pity for the deep misery which we know rends the heart of a fellow being.

56. The development of the character of Macbeth in this play is the history of a struggle, fierce and prolonged, between the power of good and the power of evil found in each human heart. And a sharp fight it is, too, in this case, before the evil finally prevails. Schlegel's idea that Macbeth, with his noble nature, is irresistibly forced to crime by a supernatural power, wholly external to him, cannot, we think, be supported from the text. Upon his very first appearance, in the interview with the Weird Sisters, Macbeth displays a signal weakness — a susceptibility to impressions of the imagination, which by contrast with the matter-of-fact Banquo, is the more marked.

While Banquo, in amazement, questions the report of his own eyes, Macbeth drinks in their words, and when, almost immediately, one prediction is fulfilled, looks forward to the time when "the golden round and top of sovereignty" shall encircle his noble brow. Now begins the conflict — "This supernatural soliciting cannot be ill, cannot be good." Already is he so shaken by that "thought whose murder yet is but fantastical, that function is smothered in surmise, and nothing is but what is not." And when recalled to consciousness by a reproof from the observant Banquo, he shows still further weakness — in the desire to conceal his guilty thoughts, he sinks still lower and stoops to falsehood. All which things seem to us inconsistent with Schlegel's view.

We think with those commentators who believe Macbeth's sin the offspring of his own heart. Mr. Hudson's presentment of the progress of this leaven of evil seems to us excellent. He thinks that from the moment of meeting with the Weird Sisters, the idea of hastening the fulfilment of the third prophecy by the murder of Duncan was constantly

before his mind; that the subsequent hesitation was due to the curious conscience of the man, powerfully active, though hiding itself under the mental disturbance which it occasioned; that there was needful yet another force before conscience could be made to yield — his domestic affections were enlisted, his manhood and valor impeached by the woman he loved — than which nothing is harder for a soldier to bear. When Lady Macbeth has thus made it a theme of domestic war and reduced the matter to this alternative — he must either do the deed or cease to live with her as wife, then and then only does he fully resolve to murder Duncan. He goes through this first crime with an assumed ferocity borrowed from his wife; but, as soon as this is done, he oversteps her designs and stains his hands still deeper in the blood of the helpless grooms. From this time forth, conscience, in imaginary terrors, becomes the instigator to new murders. Having given others cause to suspect him, he, in turn, suspects them, and seeks safety and peace in using the sword — every thrust of which adds a new wound to the agony he already suffers. Such is the horrible madness to which crime has driven him. Slaughter is heaped upon slaughter, — the most innocent are the chief victims. Trusting implicitly in the equivocal prophecy of the Weird Sisters, yet never losing sight of his own freedom, he rushes on with the blindness of desperation — forgetful alike of friends, of wife, of God — to the dreadful punishment which awaits him. And when it finally comes, we feel a stern satisfaction in the knowledge that justice, which we saw almost appeased in the restless agony at the death of his wife, is now fully satisfied.

In the powerful conscience and vivid imagination of Macbeth, we recognize a tinge of Hamletism, and therefore

the comparison and contrast drawn between the two characters by Gervinus, is specially interesting to us. Herein is brought out strikingly one decided characteristic of Macbeth, upon which Hudson does not dwell. Macbeth is placed over against Hamlet as the man of action, opposed to the man of thought. Conscience is found equally strong in both, — but with this difference, that in Macbeth it has not only to reflect and doubt, but to do, to struggle — active to the last. Imagination too — a common heritage — while holding Hamlet back, urges Macbeth on, since to him "present fears are ever less than horrible imaginings." The essential difference between the man of thought and the man of action is seen in the results. In Hamlet's case, everything urges to the murder of Claudius — still, he hesitates; while Macbeth slays the innocent Duncan in the face of consience and every external consideration.

57. Perhaps, as some suggest, this play may have served as a warning against the popular superstitions so rife in Shakespeare's time — beliefs in witchcraft and in supernatural agencies in general. It assuredly speaks, too, of the evils consequent upon inordinate ambition in particular. But do we not find therein a lesson more general, and at the same time more individual, saying to each of us in unmistakable accents, "'Keep thy heart with all diligence, for out of it are the issues of life'; and pray without ceasing, 'Lead us not into temptation, but deliver us from evil'!"

I have received no assistance in this examination.

N. B. Bowman.

GERTRUDE, QUEEN OF DENMARK.

GERTRUDE, QUEEN OF DENMARK.

By Miss N. B. Bowman. June, 1882.

FINDING the voice of criticism concerning the Queen in *Hamlet* by no means uniform, we are impelled to abandon commentaries, and, from a careful study of the play alone, to endeavor to form an opinion for ourselves. And at the close of our investigation this variance amongst the scholars seems to us but another tribute to Shakespeare's inimitable art and boundless knowledge of men. The veil of uncertainty cast about her, lends to Gertrude that peculiar fascination which always attends the mysterious. It is thus that the artist secures for her the attention and sympathetic interest which a direct revelation of her true character would never have called forth. Nor does the poet ever wholly tear away this veil, exclaiming "Behold, this is Gertrude!" Nevertheless, if earnestly intent, we are enabled now and then, as it is lifted by the strong breath of genius, to catch a glimpse of the real woman beneath. The greatest source of this confusion would seem, then, to lie in the minds of the critics themselves. Guided by over-weening confidence in their own intellectual powers, deeming their penetration irresistible, their judgment infallible, believing that they have thoroughly plucked out the heart of the Queen's mystery, and therefore never stopping to decipher what the artist has, as it were, delicately but clearly traced between the lines, many pronounce at once and finally the terrible verdict —

Guilty! But whatever the ultimate decision, the poet has still, in every case, attained his object — interest is never abated!

And now let us see what we have been enabled to find out, directly or indirectly, concerning this woman. With personal charms she seems to have been peculiarly endowed. Beautiful, with that fragile, clinging loveliness which appeals to all hearts, her natural grace of manner was heightened by refinement and culture, while in her eyes shone the light of an intelligence which, though not profound, was yet quick and appreciative — all qualities of which the combination yields just that rare type of womanhood, whose society one feels sure of finding ever restful, ever refreshing — a woman ready to entertain or be entertained, as suits the mood of her favored companion; one who would know how to flatter by an intelligent interest, even in metaphysical subjects, should it please his lordship to discourse upon such themes, without possessing either the ability or inclination to bore him in turn with tedious and hair-splitting theories of her own. The innate courtesy which we should expect is seen in the Queen's reception of her husband's guests, and we acknowledge the delicacy which prompted the inverted repetition of the King's words, "Thanks, Rosencrantz and gentle Guildenstern," as she says, "Thanks, Guildenstern and gentle Rosencrantz." Perhaps herein lies the explanation of her irrational conduct in uniting herself so soon after her husband's death to a man to whom her former lord was as "Hyperion to a Satyr." It is undoubtedly the desire to please which prompts the latter as well as the former act, rendering her unable to deny the earnest entreaties of her "sometime-brother." But beneath this, as the ultimate motive, disguised though it be almost past recognition, we

perceive a, so to speak, negatively-active spirit of selfishness — the fundamental principle of Gertrude's character. Her womanly vanity demands admiration ; her womanly weakness demands protection ; her woman's heart demands love. To gain these three requisites a woman must please ; does not this explain the desire on her part? Instinctively does she know the art, which consists, to a very great extent, in judiciously flattering the self-love of others; her womanly tact enables her to accomplish just this, her natural charms do the rest. But by no means do we believe that Gertrude is in the least conscious of the selfish motive actuating her conduct. She is sweet, gentle, and lovable, because such is her nature, and to be disagreeable would be fatiguing in the extreme. Were we required to designate in a word the most striking feature of the woman's character, we should unhesitatingly respond, weakness ! lack of moral strength ! She wanted force, that which is absolutely essential to any positive character, without which it is impossible to be either very good or very bad. And just here naturally arises the interesting and much-disputed question, whether Gertrude was or was not stained with that deadliest of crimes — a husband's murder? After the preceding exposition of character, it would seem scarcely needful to assert that we have been unable to find any satisfactory evidence against her, while many things bear witness to her innocence.

In the first place, the devotion of the former king to his wife seems strong presumptive evidence for her. The tenderness and constancy exhibited in the words of the Ghost to Hamlet, concerning his mother, are beautiful. We observe how he shields her, putting the whole blame on the wicked brother, who, with witchcraft of his wit, with traitorous gifts, won to his shameful lust the will of his most

seeming-virtuous queen. Then, seeing that Hamlet might deem his mother involved in the fearful crime, and so equally deserving his vengeance, the Ghost forewarned him:

> "But, howsoever thou pursuest this act,
> Taint not thy mind, nor let thy soul contrive
> Against thy mother aught: leave her to heaven
> And to those thorns that in her bosom lodge,
> To prick and sting her."

And the crime for which her conscience was "to prick and sting her" was, we believe, her indecent and unwomanly inconstancy — nothing more.

Again, the Queen's manner at the "play within the play" is characterized throughout by a calmness entirely irreconcilable with a guilty conscience. Only mark the contrast in the effects of this test upon the two for whom it was prepared.

Gertrude looks on with her usual quietly-curious interest, and when, at the exit of the player queen, Hamlet turns, expecting to read a confession of guilt in the confusion depicted on her countenance, and abruptly demands, "Madam, how like you this play?" he receives the coolly critical reply, "The lady doth protest too much, methinks." Moreover, when Claudius, growing more and more restless, thrown completely off his guard, finally loses all control over himself and springs to his feet, the solicitous surprise shown in her question, "How fares my lord?" not only completes the proof of her own innocence, but is evidence of her utter ignorance with regard to the King's guilt. The prodigious nerve needful for *acting* such a part as this is not, as we have said, to be found in Gertrude's moral constitution.

But it is in the closet-scene, in the interview between Hamlet and his mother, that we find the clearest exposition of her character and most positive proof of her innocence. Here we see a woman overrating her strength — undertaking a task far too heavy for her. How quickly the threats are abandoned, the purposed "taxing" forgotten; and the would-be plaintiff, overwhelmed by the sweeping hurricane of accusations hurled upon her, subsides into the timid, trembling woman that she is by nature! Surprised, hurt, aghast, she is utterly unable to defend herself. But her very discomfort works to her advantage; for what denial that she could make were half so convincing as the involuntary questioning in her exclamation, "As kill a king!" in response to Hamlet's bitter sarcasm. We cannot concur with those who consider this the startled outcry of conscious guilt. And again, that the Queen was no hardened sinner, is evident from the readiness with which she acknowledges her real fault, and the horror with which she shrinks from the wretched creature drawn by Hamlet's excited imagination, and held up as a fac-simile of herself, who was "her husband's brother's wife."

The weakness of this woman is further shown in her unwillingness to meet poor, wronged Ophelia, who comes with her verses and sweet flowers to "the beauteous majesty of Denmark." In her words, just at Ophelia's entrance, —

> "To my sick soul, as sin's true nature is,
> Each toy seems prologue to some great amiss" —

we see, not a confession of implication in the murder, but the natural nervous depression produced upon a nature so susceptible as hers by the prickings of conscience — perhaps now first awakened to a realization of her error by Hamlet's

accusations. Ophelia's sad death brings before us many of those lovely traits which we found in this character — affection for Ophelia, sympathy for Laertes, gentleness, and a genuine touch of womanliness. Scattering flowers bedewed with tears, she sadly exclaims :

> "Sweets to the sweet: farewell!
> I hoped thou shouldst have been my Hamlet's wife;
> I thought thy bride-bed to have to deck'd, sweet maid,
> And not have strew'd thy grave!"

The one strong feature in her whole life was her intense and constant devotion to Hamlet. "If words were made of breath, and breath of life, she had no life to breathe" a word, if that might injure him. All her free actions tend to his interest and safety. And finally, to his honor, she quaffed the poisoned cup and met death through love to him!

But no merely subjective view of isolated individual character can suffice in the consideration of any of these secondary creations of Shakespeare; though, in each case, the portrayal of individual, as well as general, humanity is always complete; still, as with real persons, it frequently happens that the chief interest is that attached to them as parts bearing important relations to a whole.

There a Margaret of Anjou moves like a fury through the scenes; here a calm, practical Horatio, or an unscrupulously active Claudius, in this sense secondary, by striking contrast, affords an admirable background upon which is thrown into bolder relief the imaginative and over sensitive nature of the inactive hero, Hamlet.

In *King Lear* the poet has given us a rare example of his exquisite skill in the management of this essential yet

subordinate part of his work. A few delicately bold strokes, a bare outline — if indeed so meagre a sketch can be said to be an outline — and there results a character, which, in its perfect and noble purity, casts but a darker hue upon the heinousness of the wicked sisters. Though her active part in the play occupies so small a space, still there goes forth from Cordelia a silent, unobtrusive, but all-pervading and irresistible influence — as little a matter of consciousness to herself as to others.

Thus it is that we would now look at Gertrude, regarded as the type of this whole class, observing the influence exerted by her upon the principal characters, and so upon the entire action of the play. And if it be maintained that, in emphasizing the passivity of the Queen's character, we have detracted from the importance of her part in the play, we answer — by no means! Passivity is not nonentity; and in the Queen we recognize a powerful, although negative, force — the occasion, although not the cause, of the whole drama.

We have only to add to an already overweening ambition the strength of an intensely passionate love for his fair Queen-sister, and we see just the impulse which, acting upon a nature almost devoid of conscience, could lead Claudius unhesitatingly to play the traitor — by one bold stroke to sweep aside the single obstacle — though that obstacle was a brother and a King — which stood between him and the woman who would satisfy at once that love and that ambition. And this we conceive to have been Gertrude's whole share in that awful tragedy which affords the basis for Shakespeare's play of *Hamlet;* a share held by reason of the very peculiarities which would render her utterly incapable of direct crime.

Subsequently we find that the very love which here acted as a stimulus, inciting the brother-subject to fratricide and regicide — became a clog holding back the husband-king when, by repentance and prayer, he might have obtained pardon for his terrible offences; for "O, limed soul, that struggling to be free was more engaged!" even when on his knees, weak words alone ascended, his thoughts remained below with those "effects" for which he did the murder: his "crown, his own ambition, and his QUEEN!" And here we have Gertrude presented in the significant relation of a powerful conservative force in the drama; for what is clearer than that the introduction of such a radical change as must necessarily result from repentance and consequent reparation on the part of Claudius, would produce, if any play at all, one essentially different from *Hamlet*.

We must beg, however, not to be understood as pretending to establish that in Gertrude is found such a motive as would justify the assertion that, without her, Claudius would, on the one hand, not have killed the King or usurped the throne; or that he would, on the other, have repented and restored the crown to its rightful heir, Hamlet.

Yet, of one thing we feel assured, the employment of strategy on the part of the King in dealing with Hamlet himself is not due solely to fear of public sentiment, but is traceable, primarily, to a tender consideration for "the Queen, his mother, who lives almost by Hamlet's looks," whom Claudius finds

> "So conjunctive to his life and soul,
> That, as the star moves not but in his sphere,
> He cannot but by her."

And thus, by continued analysis, may the silent, yet strangely powerful, influence of Gertrude be traced even to

that dread and final catastrophe, which is but the legitimate issue of these treacherous "indirections" adopted for her sake.

But it is not by reason of her influence over the King alone that Gertrude can be truly considered the occasion of this play. No whit less marked, and of even greater interest to us as students of the play, is the effect of her influence as seen in the life of Hamlet himself. The awakened conscience of the woman has unerringly revealed to her the secret of her son's "wildness," when, with troubled voice, she says to her husband:

> "I doubt it is no other but the main:
> His father's death and our o'er hasty marriage."

Nor is more needed. Hamlet's natural distress for the loss of a noble father, "whose like," he feels, "he will not see again," was enhanced by most harrowing misgivings aroused by the mystery attending the death of the late king. Now add to this the blow dealt his pride, his affection, his high sense of honor, in that disgracefully hasty marriage of the mother whom, from earliest childhood, we may suppose he had enshrined in his loyal heart — second only to his kingly father — as the most perfect type of beautiful and pure womanhood, and we have a train of circumstances powerful enough to drive any soul, and especially a sensitive one, back into itself, producing just the moodiness and melancholy which are seen in Hamlet.

On the other hand, had Hamlet, on his return to Elsinore, found, as he expected, a heart-broken mother clinging to him for support, in protecting and comforting her, would he not have been drawn out of himself — away from his own brooding sorrow? Furthermore, the responsibilities of the

kingdom would then have devolved upon him, irresistibly inciting to a noble promptitude of action; for his nature, not otherwise attainable. And would not the effect of all this have been manifest in an immediate discharge of the sacred obligation resting upon him, openly and unhesitatingly to avenge his father's murder? And upon this foundation, long, brilliant, and rich in usefulness is the career which imagination pictures for him, while over all is shed the radiance of its crowning glory, found in the happy love of the fair Ophelia. But why pursue a vain shadow, charming though it be! Enough has been shown, we think, to justify the conclusion that, without the Queen — without just this Gertrude of Denmark, woman as well as Queen — the play of *Hamlet* would have been merely an impossibility.

INTERMEDIATE EXAMINATION.

SENIOR LITERATURE CLASS. JANUARY, 1881.

HAMLET.

I. Where did Shakespeare get the story of Hamlet, and when did he write the play? What is Gœthe's opinion of its aim?

II. Explain the following passages and words: —

Act I. Sc. i. 127. I'll *cross* it, though it *blast* me. — Sc. ii. 10, with a *defeated* joy. — Sc. ii. 42–50. Use of *thou* and *you*; *ib.* 70, thy *vailed* lids; *ib.* 92, to do *obsequious* sorrow; *ib.* 127, the King's *rouse*. — Sc. iv. 1, the air bites *shrewdly*; *ib.* 9, the King doth *wake* (what is modern *wake?*); *ib.* 65, at a pin's *fee*. — Sc. v. 77. *Unhoused, disappointed, unaneled.*

Act II. Sc. i. 103. Whose violent *property fordoes* itself. — Sc. ii. 6. *Sith*, use of, and *since*; *ib.* 158, the *centre* — Shak.'s astronomy; *ib.* 337, whose lungs are *tickle o' the sere*; *ib.* 397–8, I am but . . . *handsaw*; *ib.* 443–5, your *ladyship* — *chopine*. (Meaning, and to whom applied.)

Act III. Sc. ii. 12, the *groundlings*: *ib.* 15, *out-herods Herod*; *ib.* 131, your only *jig*-maker. (*Jig* was what?); *ib.* 142, the *hobby-horse*, was what? — Sc. iv. 38, *proof* and *bulwark* against *sense* (derivation of *bulwark*); *ib.* 98, a *vice* of kings.

Act IV. Sc. iii. 33, *go a progress*.

Act V. Sc. i. 299. *Woo't drink up eisel.* — Sc. ii. 6, the *mutines* in the *bilboes*; *ib.* 10–11, There's a *divinity* — how we will. (Explain this metaphor; its source.)

III. What three cardinal points must we observe in regard to the inflections of Elizabethan English? Give the grammatical explanation of the following expressions, according to Shakespeare's use?

Act I. Sc. iii. 126, how *prodigal* the soul. — Sc. v. 94, grow not *instant* old.

Act II. Sc. ii. 510, sets him *new* a-work.

Act I. Sc. i. 57, the *sensible* and true avouch; *ib.* 164, so *gracious* is the time. — Sc. iv. 20, The form of *plausive* manners.

Act III. Sc. i. 180, *variable* objects.

Act I. Sc. ii. 207, In *dreadful* secrecy. — Sc. i. 114, the *mightiest* Julius. — Sc. iii. 46, But, *good my* brother. — Sc. i. 8, For this relief *much* thanks. — Sc. v. 180, mercy at your *most* need. — Sc. iii. 133, slander *moment* leisure.

Act II. Sc. ii. 508, As *hush* as death.

Act III. Sc. i. 164, the honey of his *music* vows.

Act I. Sc. v. 19, to stand *an* end.

Act II. Sc. i. 58, There was *a-gaming*. — Sc. ii. 510, sets him new *a-work*; *ib.* 615, fall *a-cursing*.

Act III. Sc. i. 173, sits *on brood*.

Act I. Sc. iii. 135, come your *ways*.

Act III. Sc. i. 145, thou wilt *needs* marry.

Act I. Sc. ii. 218, *even* then the morning cock crew.

Act IV. Sc. iii. 22, are e'en at him; *ib.* your *only* emperor for diet.

Act II. Sc. ii. 42, Thou hast *still* been the father of good news.

Act I. Sc. iv. 67, *Why* is this? *Wherefore?* What should we do? — Sc. ii. 11, *An* auspicious and *a* dropping eye.

Act II. Sc. ii. 92, impart *a* thing to you.

Act V. Sc. ii. 276, These foils have all *a* length.

Act I. Sc. iii. 95, And that *in way* of caution. — Sc. v. 65, enmity *with blood* of men.

Act III. Sc. ii. 394, Almost *in shape* of a camel.

Act I. Sc. iv. 21, though performed *at height*.

Act V. Sc. i. 100, Did these bones cost no man *the breeding?*

CLASS-ROOM STUDY OF SHAKESPEARE.

CLASS-ROOM STUDY OF SHAKESPEARE.

NO formal discussion will be entered upon here as to whether and why the English Language and Literature should be regarded as incomparably the most important element in the education of American girls. Such it undoubtedly is; and further, it is probably the most valuable thing in their school instruction. Instruction, let it always be remembered, though bringing it about, is not education. Happily the time is come when English is recognized generally as a thing to be taught and studied, though the recognition is far from perfect. Shakespeare, the crowning glory of the English language, has long been studied and read as literature, and now his works are found in the hands of thousands of pupils as text-books. The especial value of his works as text-books for girls will be spoken of incidentally in the following pages.

The manner of using Shakespeare, as the aim of teaching him in the class-room, may vary greatly and through all the intermediary stages, from furnishing pieces to "get by heart" to furnishing illustrations for lectures on versification.

The aim of this paper is to suggest such a method of study as will enable the average girl in our higher schools for girls to get a good idea of Shakespeare's plays. The scope of the paper is therefore practical, and is not intended to be anything else. Its purpose is didactic, but not to develop a theory of didactics. Yet, as certain things too commonly

done are plainly wrong for a teacher to do, the writer has thought it best, without assuming to be dogmatic, to warn against those things whosoever will read.

To understand Shakespeare, we must understand his medium of thought, his language, as thoroughly as possible. For this, study is necessary; and one notable advantage of the thorough study of this medium is that the student becomes unconsciously more or less imbued with Shakespeare's turn of thought while observing his turn of phrase. Now, so far as Shakespeare goes, as compared with Scott or Milton or Tennyson, any method of instruction bringing him before the pupil's mind is valuable. But, in so far as the pupil is concerned, the manner and facility of contact with Shakespeare is of great consequence. For, in proportion as he is the deepest, most eloquent, most healthful, most natural of our poets, is misapprehension of his teachings pernicious. And of all our poets, perhaps he is the one to misapprehensions concerning whom people cling most stoutly. Why? Because the mannerisms and comparative singleness of thought and speech of other poets make mistakes more easily avoidable; whereas Shakespeare's complexity of thought and purpose readily suggest errors in judgment; and adequate comprehension of his language can alone prevent such errors. If this be so, there is much reason for choosing for the young the way of contact least liable to wrong going. It is much easier to correct a false estimate of Shakespeare, by showing that it rests on a false basis of word-underpinning, than by dint of any argument how persuasive soever.

For the class-room, then, a non-æsthetic, preliminary study is best. And this may be accomplished in the following way: By studying carefully the Text, — the words themselves and their forms; their philological content, so far as

such content is essential to the thought; and the grammatical differences of usage, then and now; by observing accurately the point of view of life (*Weltanschauung*) historically and otherwise, as shown in the text; by taking what may be called the actor's view of the personages of the play; and, finally, by a sober and discriminating æsthetic discussion of the characters, of the principles represented by those characters, and of the play in its parts and as a whole.

I. With regard to the *words themselves* and their *forms*: There is no doubt that Shakespeare's words and word-combinations need constant and careful explanation in order for the pupil to seize the thought accurately or even approximately. Here, as elsewhere, Coleridge's dictum remains true: "In order to get the full sense of a word, we should first present to our minds the visual image that forms its primary meaning." Now, when, — as in the case of *rivals*, *Ham.* I. i. 13; *extravagant*, ibid., 154 (*Ham. Ex.* 36),[1] — the word is shown by Shakespeare in its "primary meaning," the attention of the pupil is all the more powerfully aroused that she has made a mistake about the word, and that the correction of her mistake has involved, not the confession of ignorance so distasteful to all, but the addition of fresh knowledge, or the recalling of half-forgotten associations from the Latin. So, when the meaning of the word as used by Shakespeare is transitional, and, though found in modern English, is not found in the same usage and connection, — as "*approve* our eyes," *Ham.* I. i. 29; "the perfume and *suppliance* of a minute," *Ham.* I. iii. 9, — the pupil becomes more interested. She begins, perhaps unconsciously, to take in the notion that Shakespeare's characters, who speak this variable language,

[1] These references are to the questions in the Examinations.

are to be judged with a freer, less local, more human judgment than she has been accustomed to use in judging the characters of other writers or the people around her. Such word-study stimulates and feeds at once the mind and makes the pupil curious to go on. And it is an important element in opening the mind of the pupil, this finding that the words will lead her astray. And, if wisely followed up by the teacher, it will quickly so develop as to pass from the close observation of words to the close observation of characters. But not alone the meanings of words, — their *forms*, too, need to be made plain and their equivalents in modern English given; as, "the *mightiest* Julius," *Ham.* I. i. 114; so "*happily* foreknowing," ibid., 134; "the *sensible* and true avouch" (*Ham. Ex.* 17). For with each explanation the pupil's mental horizon grows wider.

II. But this does not exhaust the interest of the words in themselves. They are frequently so full of a particular use and meaning of their own that they have evidently been chosen by Shakespeare on that account, and can only serve fully their purpose of conveying his meaning when themselves comprehended. This opens up to the pupil one of the most interesting aspects of words, — their function of embalming the ideas and habits of a past generation, thus giving little photographic views, as it were, of the course of the national life. Thus, a new element of interest and weird reality is added when we find that "And like a rat *without a tail*" is not stuffed into the witch-speech in *Macbeth* merely for rhyme's sake (*Mac. Ex.* 31). It is doubtful if anything brings so visibly before the mind's eye the age, and therefore the proper point of view, of Shakespeare as the accurate following-out of these implied views of life, these old popular beliefs contained in his picturesque language. They are like

illustrations of the thought of which they are themselves a part. And the effect is heightened if the same expression, in the same or even in a different sense, can be traced to the familiar life of to-day. In all this part of the subject, — words, word-forms, *philological content*, — the spoken language of common life as distinguished from the written language of literature is full of Shakespeare's ideas to this day.[1]

Now, valuable as this study is as language-study, and as illustrating as nothing else can Shakespeare's times and their influence upon him, still the most valuable result is the habit engendered in the pupil's mind of following Shakespeare, and the power it cultivates to do so, to perceive the leaps and bounds of his prodigiously active mind. Not knowing and knowing the full meaning of his words is like looking at a cannonade in the day-time and at night. Each shell moves with a train of fire ; you might *know* it in the day, — you *see* it at night. This philological research must not be carried to excess. Within proper limits, like gymnasium exercise, it is invigorating, — beyond, it is exhausting. We must, of course, discriminate. Let the terms used by the witches in *Macbeth* be studied closely, but not so all the witch-terms used by Edgar in *King Lear ;* since the precise effect is needed in *Macbeth*, and the general effect is enough in *King Lear*. The pupil will soon acquire the habit of feeling when it is proper for her to think out a metaphor, thereby to determine more exactly the limitations and course of Shakespeare's thought. As, for instance, the image in

> "Come, *seeling* night,
> Scarf up the tender eye of pitiful day,"

[1] Especially is this true, sometimes very amusingly so, of the Negro talk of Virginia, — their speech being largely the spoken tongue of 200 years ago, or more.

in *Macbeth* III. ii. 46, is quite different, with its implied picture of falcon and falconer, to the image of "*scaling* night," for which a beginner would almost certainly mistake it. The English of Shakespeare deceives pupils just as French deceives the beginners in that language. The words look so much like our words nowadays, and yet are so astonishingly unlike them in meaning. In brief, the word-study should be carried to the extent necessary to give the pupil the definite and clear conception of the poet's meaning, but always be kept subordinate to the conception of that meaning. Words are the means, and this study of them is to make the pupil comprehend that fact thoroughly. Who, on a bright, fresh morning, with the radiant sunlight on the peaks, has failed to feel the gracious beauty of the lines, —

> "Full many a glorious morning have I seen
> Flatter the mountain-tops with sovereign eye,
> Kissing with golden face the meadows green,
> Gilding pale streams with heavenly alchemy" —

(*Sonn.* XXXIII.), and has not felt at the same time the beauty of nature enhanced by the bold personification of the poet's description? Not that it is necessary for a pupil or anybody else to know with a self-conscious, self-complacent knowledge what name the rhetorical people would give this use of the word or combination of words; but she should so know it as to be able to feel it as fully as she can feel anything. That is the true philological study for Shakespeare pupils. Anything less than that is not enough; anything more is too much. As to what constitutes the just amount, each teacher must decide for himself; it may vary for each class. And the teacher will usually exercise a wiser continence in illustration and in requirement in proportion as he is himself in possession of Shakespeare knowledge.

To acquire this command of Shakespeare's speech, thought is needful; and for thought, time must be given. Hence, in my opinion, the advantage for the school-class of placing the notes at the end of the volume, — that there must be *some time consumed* in finding the explanation sought. My experience as student and teacher has convinced me in a variety of ways of the bad results of too much help, and never is it more pernicious than when it *anticipates the natural action* of the pupil's mind. While turning over the leaves to find a note, the mind may think of a dozen things, and enjoy perhaps the extreme satisfaction of having hit upon the true explanation by the time the note is reached. Often a lucky guess is so plausible that the student turns back to the text before looking at the note, believes herself in the right, and then goes to the note for corroboration merely. Such a mental habit is what every teacher earnestly desires in his pupils; and foot-notes on the same page certainly do much to hinder its growth. After the true student habit has been acquired, in whatever way, foot-notes are most useful. It is well to use them in reviewing a play already studied in a different edition, when æsthetic considerations are under discussion and the desire is to move rapidly.

But, for a class of boys or girls, I hold that the most effectual and rapid and profitable method of studying Shakespeare is for them to learn one play as thoroughly as their teacher can make them do it. Then they can read other plays with a profit and a pleasure unknown and unknowable without such previous drill and study.

III. Difficulties consisting in the forms of words have been already mentioned; but they constitute in reality only a part, perhaps the least part, of the *grammatical* impediment to our apprehending Shakespeare clearly. There is

in him a splendid superiority to what we call grammar which entails upon us more or less of close, critical observation of his word-order, if we would seize the very thought. Thus Lady Macbeth speaks of Macbeth's "flaws and starts" as "impostors *to* true fear" (*Mac. Ex.* 28). Here, if we understand "to" in its ordinary meaning, we lose entirely the fine force of its use by Shakespeare, "*compared to* true fear," and fail to see how subtly Lady Macbeth is trying to persuade Macbeth that there is no cause for fear, that he is not truly "afeard," but merely hysterical and unbalanced; and, failing in that, we fail in part to realize the prodigious nerve and force she was herself displaying, though vainly, for Macbeth's sake. So, too, a few lines farther on, Macbeth's fine saying, "Ere humane statute purged the *gentle* weal," becomes finer when we see that "gentle" means for us "gentled," or "and made it gentle." (*Mac. Ex.* 18; *Ham. Ex.* 29; also *Mac. Ex.* 29.) But for the apprehension of such, to us, unwonted powers in our noble mother tongue, we must study: *work*, that is the word for it. We appreciate Shakespeare, as we do other things: when he has cost us something; and he might say to us, with the gracious Duncan, —

> 'Herein I teach you
> How you shall bid God 'ild me for your pains
> And thank me for your trouble.'

It is very easy to push this kind of study beyond the necessities of the case, as beyond the patience of the pupil. But so long as they are really learning tangible things and feel that they are attaining positive results, they will work and think and profit. This sort of grammatical work should be applied strictly to matters in hand. Outside things, other plays should be noticed only in so far as they furnish quota-

tions for apposite illustration. Particularly should a teacher avoid the pernicious habit of making Shakespeare a stalking-horse for addling youngsters' brains about "*old English*." Weariness and disgust will be the result.

IV. With such preliminary and coincident study, the pupil prepares herself for that wider sweep of vision called for by the *views of life and of the universe* expressed or implied by the *dramatis personae* themselves. The habit of mind thus acquired enables her to comprehend quickly the notions of God, of life, of creation (*Weltanschauung*) found in ante-protestant times; and she is ready to sympathize with humanity, no matter as to age, or race, or clime. At the Master's bidding, she has learned, literally, to *dis*locate her imagination as to words and constructions, and thence as to the ordering of governments, of religions, of the inner life of man as well; and Pagan Lear is no more foreign to her than Moorish Othello, Catholic Wolsey, Roman Brutus, or that sweet dweller in the island of Nowhere, "admired Miranda." When she has understood clearly, once for all, what Claudius means by telling Laertes 'that, as the star moves not but in his sphere, He could not but by the Queen' (*Ham.* IV. vii. 15), then the pupil is ready always afterwards to accept the Ptolemaic notion of the universe, and to appreciate such expressions in the mouths of other characters. The splendid beauty of Lorenzo's star-lit rapture to Jessica, —

> "There's not the smallest orb which thou beholdest
> But in his motion like an angel sings,
> Still quiring to the young-eyed cherubins,"

(*M. of Ven.* V. i. 60–62), becomes still more exquisite to the pupil realizing the fantastic vision of circling spheres before his mind's eye as Shakespeare wrote the lines. One feels like straining the soul's ear to catch that majestic sphere-

music, mightier, more entrancing even than the song of the angel Israfel, —

"Whose heart-strings are a lute."

And if modern science has given us more valuable because more accurate astronomical notions, we are half inclined to be indignant that it has interfered with our poetry.

V. Another prolific source of the realization of Shakespeare's conception is obtained by suggesting the *actor's view* to the pupil. There is much quickening of sympathy in representing to ourselves the look, posture, emphasis of the character who speaks. The same words have a totally different force according as they are pronounced; and it is like a revelation to a pupil sometimes to learn that a speech, or even a word, was uttered *thus* and not *so*. The interest of the play is vastly increased by cultivating this habit of thinking of each character as a "sure enough" person. And it is worth notice that many of those who uphold the madness of Hamlet depend, to a very great extent, upon that "interpretation of the language of gesture" which Poe says, somewhere, is the secret of the dramatic charm of Dickens. Hamlet is mad, those critics tell us, *because* he does or says this or that in a "wild" or "excited" way, or with "uncontrollable fury"; whence it would seem that he would not be mad if he did or said these same things quietly and in a self-controlled way. There is, of course, much liability to wrong conception; but a wrong conception of a character, if strongly entertained, is better than none or a milk-and-waterish one. Mr. Taine has expressed himself so admirably on this point that I quote from him: "Every word pronounced by one of his characters enables us to see, besides the idea which it contains and the emotion which prompted it, . . . the mood,

physical attitude, bearing, look of the man, all instantaneously, with a clearness and force approached by no one. . . . We hear the roll of those terrible voices; we see contracted features, glowing eyes, pallid faces; we see the rages, the furious resolutions which mount to the brain with the feverish blood, and descend to the sharp-strung nerves. This property, possessed by every phrase to exhibit a world of sentiments and forms, comes from the fact that the phrase is actually caused by a world of emotions and images. Shakespeare when he wrote, felt all that we feel, and much besides. A word here and there of Hamlet or Othello would need for its explanation three pages of commentaries; each of the half-understood thoughts, which the commentator may have discovered, has left its trace in the turn of the phrase, in the nature of the metaphor, in the order of the words; now-a-days in pursuing these traces we divine the thoughts." (Taine's *English Literature*, Book II., Chap. IV., p. 316.) It is "in pursuing these traces" that we realize most vividly the intensity of Shakespeare's humanity and the mighty force of his genius, — a genius which could enter so thoroughly into the minutest details of half-formed and fleeting emotion and thought without ever losing sight of the true outline of the character or of the character's true place in the play. Faust complains that he has two souls within his breast. We rise from the study of Hamlet with the feeling that not two souls merely, but the multitudinous soul of man, has played before us afresh the old, unending tragedy of life through love and hate up to those portals where 'the rest is silence.'

VI. Now, all this is preliminary work and should lead up to the *æsthetic* appreciation of Shakespeare's characters; and to that end, real conceptions, right or wrong, are essential.

Let it be distinctly understood: all study of words, of grammatical construction, of views of life peculiar to an age past, of bodily posture and gesture, — all are the preparation for the study of the characters themselves; that is, of the play itself; that is, of what Mr. Hudson calls the "Shakespeare of Shakespeare." If the student does not rise to this view of Shakespeare, she had better let Shakespeare alone and go at something else. In studying the lives of such men as Hamlet or Lear, and of such women as Lady Macbeth or Cordelia, it is of the utmost consequence that the attention of the pupil be so directed to their deeds and words, their expression and demonstration of feeling, — to the things, further, which they omit to say or do, — as to make the conception of personality as strong as possible. This is not, and need not be, any "forcing" process; nor need the pupil be made thereby self-conscious and conceited at her own wonderful perspicacity. Such childish superficiality will soon give place to deep interest and close observation; and there will arise in young minds, easily impressed and generous of response to appeal, that profound disgust for evil and that admiration for nobleness which Shakespeare knows so well how to awaken. The permanence of such impression will depend on stability of character. But the impression will be made. In following out closely the outlines of character, the pupil will soon learn to rid herself of the common and false habit of almost all young minds with their hasty judgments, — the fashion, namely, of looking upon Shakespeare's characters as mere types and of expecting them to do the things supposed to be characteristic of those typical natures. Children are apt to take these one-sided views of men and things, to imagine that the person or persons to whom they have attributed certain qualities, or the lack of those qualities, feel and are

ready to act as they, the children, suppose them obliged to feel. And this perverse way of thinking is fostered by their periodicals, their cheap novels, their goody-good books. There is no school like Shakespeare for disabusing the young mind of these habitual prepossessions. How strong these prepossessions may be in older minds as well, is seen in the rather stupid stage-villain into whom the actors travesty the shrewd, bold King Claudius of the play of *Hamlet*. A discriminating study of Shakespeare's characters is not surpassed anywhere in its value as teaching the propriety, nay, the duty of taking the objective view of one's self, as of other people.

And yet, Shakespeare does make his characters represent principles, the clash or harmony of which constitutes the external significance of the actors in any particular drama. This is in large measure independent of the internal significance of the actors to themselves and to us; much as the judge's official existence is objective to the man who constitutes, and yet is within himself independent of, the judge. And so we have the twofold existence of the human soul before the pupil's thought — the soul in its strong, conscious freedom to determine well or ill and so to act; and the same soul launched on the tide of life and guided irresistibly by the "great opposeless wills," which will force it to admit, with joy or woe, sooner or later, —

"The wheel is come full circle; I am here."

Thus advancing from the individual to the principle, the pupil must next turn to the whole, — to the result of this play and clash of principles and men, — and give herself some account of what echo is awakened, what deep within her is called upon by the resounding deep within the poet's

soul. And whether she reason it out or not, she will hardly escape making some response to the impulse upon her of that strong spirit's creative breath, 'moving upon the face of the waters' within the depth of her being and bringing to light the unknown world there lying hidden. Perhaps the answer had best be left vague; perhaps the soul, especially a young soul, had best not give a strict account at the bar of the understanding of that which the understanding can apprehend but feebly. For the mysteries of the soul dragged into the light of the reason are much like those wonderful, gelatinous dwellers of the sea when brought into the dry atmospheric light, — shapeless, pulpy masses of inanition which were erst such marvels of delicate, waving beauty.

Whether, then, the individual, the single principle, or the whole play be the object of thought, the pupil has, aided by her previous training, prepared herself for the rich repast before her, and need not

> 'Watch the wine flow, by herself but half-tasted;
> Hear the music, and yet miss the tune.'

Nor need she believe in her heart that she is to conclude with Prospero (*Tempest*, IV. i. 156) that —

> "We are such stuff
> As dreams are made on, and our little life
> Is rounded with a sleep,"

— whatever may become her conviction after she has reached Prospero's age and experience. Rather is she convinced by the noble creations of the poet's magic, and in spite of the evil ones, — which make indeed, like Caliban, the noble more noble by contrast, — that she should cry out with the

fresh young heart of Miranda, worthy daughter of her sire, beautiful in her faith, —

> "O, wonder!
> How many goodly creatures are there here!
> How beauteous mankind is! O brave new world,
> That hath such people in't!"

Would that all young hearts could be brought so to feel and believe, or could be enabled to retain their young hope in life! Especially is it needful in this age when, on the one hand, the scientific men (so the theologians say) tell us that we are only wonderfully developed animals, — fine, strong, but ape-descended, probably simian in soul; and the theologians themselves, on the other hand, tell us that we are wicked, are devil's spawn before we are born, and suck in sin with our mother's milk. So that too many of us, young and old, are prone to look upon the fair face of creation, upon the star-lit heavens themselves, and see in them, as Carlyle did, only "a sad sight."[1]

Applying now these principles, if such they can be called, my method of work is this: One of the plays in the *Clarendon Press Series* is selected and, after some brief introductory matter, the class begins to study. Each pupil reads in turn a number of lines, and then is expected to give such explanations of the text as are to be found in the notes, supplemented by her own knowledge. She has pointed out to her such other matters also as may be of interest and are relevant to the text. These matters may be passing æsthetic criticisms upon characters; suggestions as to Shakespeare's style and art; citations of other authors, in the way of illus-

[1] *Cf.* Mr. Hudson's Preface to the *Harvard Shakespeare*, pp. 20, 21, which I had not seen before writing these lines.

tration, or for comparison of their way of treating the same or similar themes; paraphrases of Shakespeare's language into modern English when needful; grammatical notes; in a word, whatever may be found helpful in stimulating the pupil's interest without distracting her attention. In order to keep the thread of the story plainly before the eye, it is frequently necessary to refer the pupil back, from time to time, to the language or actions of the characters as given in previous scenes; especially so when there is any change, real or apparent, in the development of the character, — *e.g.*, Gertrude in *Hamlet;* Macbeth and Lady Macbeth after the banquet scene.

When the play has been finished or when any character disappears from the play, — as Polonius in *Hamlet*, Duncan in *Macbeth*, the Fool in *King Lear*, — the class have all those passages in the play pointed out to them wherein this character appears or mention is made of him; and then, with this, Shakespeare's, biography of him before their eyes, they are required to write a *composition* — bane of pupils, most useful of teachers' auxiliaries — on this character, without other æsthetic assistance or hints than they may have gathered from the teacher in the course of their study. This is to be *their* work, and to express *their* opinions of the man or the woman under discussion, and is to show how far they have succeeded in retaining their thoughts and impressions concerning the character, and how far they wish to modify them under this review. They are thus compelled to realize what they do and do not think; what they do and do not know; in how far the character does or does not meet their approval, and why. That is, the pupils are compelled to pass judgment upon themselves along with the Shakespeare character.

Here again, there is really but little danger of too conscious a knowing that they know. For, in fact, the consciousness that a criticism of self is a real part of the composition does not occur to the pupils, and yet is none the less felt and none the less effective; and false opinions and wrong principles will be self-condemned. When these compositions are examined, any errors of judgment can be noted by the teacher; questionable views can be questioned and misapprehensions corrected. Further, the teacher can express his own opinion more freely, and can read aloud the better class of critics or give the substance of their views. This should be done only *after* the pupil has formed and expressed an opinion. Thus used, the critics become a valuable standard of suggestive comparison and do not serve merely as the crude stuff of a dead cram. It is sometimes surprising to find how much and how rapidly dull, heavy pupils improve in clearness of expression and, of course, clearness of vision, in the composing of a few of these criticisms; and how much greater their interest in Shakespeare becomes when they once find that an opinion or opinions of their own have been entertained by some distinguished critic. Nothing so fixes impressions as putting them down in black and white; and therefore nothing is more useful to the Shakespeare teacher than this writing, followed by revision and comparison. For the pupil, each character successfully outlined is henceforth a distinct acquaintance and no longer one of a group.

Every important character in the play is thus dealt with. Not only each character, but particular scenes between characters will naturally afterwards become objects of composition and discussion, *e.g.*, the interview between Hamlet and Ophelia, or Duncan before Macbeth's castle, —

where the character and the occasion are examined in their mutual relations; so, too, for particular scenes in themselves and in their relation to the whole play, as the "devil-porter" scene in *Macbeth*. (See *Mac. Ex.* 50; *Ham. Ex.* 64 and 67.) And finally, the play itself is examined in the same way, as to its pictures of life and civilization and as to its ethical aim and value.

Before finishing this series of writings, but after reading through the play once, the pupils have parts assigned them and go through it again. This time they read scenes or pages as may be convenient, and then the attention is directed to the *grammatical* points. This is really a difficult subject to discuss or to teach. It is so easy to do too much, and so easy not to do enough. I am not altogether satisfied that my method is best. It is this: to assign, as stated, a certain part of the text upon which the grammatical references given in the index to the play in Abbott's *Shakespearian Grammar* are to be looked for and studied. From these references all are excluded which treat of prosody, accent, lengthening and shortening of words and syllables, — versification, in a word. Abbott's explanations often need explaining for young students; and yet when made plain, they do very much towards making the text clearer and more forcible. When it is read subsequently in the light of these explanations by pupils who take the parts of the various characters, the interest is much increased. And profit is nearly always in proportion to interest.[1] Furthermore, additional opportunity is thus given to the pupil for reflection upon the development of the characters and upon the progress of the

[1] The "Notes and Questions" on *Macbeth* given by Abbott at the end of his grammar are suggestive as a guide to the use of the book.

play and its meaning; and to the teacher to call attention to particular matters, and to general ones too, which were not so intelligibly suggested in the more confined first reading; for then the aim was to get upon the eminence, as it were, in order to look around.

I am disposed to think this separate dealing with the grammatical structure of Shakespeare's text is better than having it studied along with the word-forms and the philological content of the words. For it almost necessitates a review of the whole play and the pupil's work on the play; and the value of review is very great and too well known to be insisted upon.

The essay-criticism of characters and scenes is kept up all the while. And, of course, as each essay is returned and criticised, and its subject made more plain to the understanding, the whole play grows in luminousness and in coherence, and the magic of the poet wins its way more and more into the minds and hearts of the students.

It is well at this stage to suggest comparisons with other characters in other plays; for the pupil can now understand that the comparison may mean a definite something, knowing one of its terms. If time afford, Hudson or Dowden or Gervinus or Taine may be introduced and their criticisms read in class; for then they profit, whereas before one play is studied and learned, they simply confuse, and teach the average pupil to be superficial.

After the play is finished, Dowden's *Shakspere Primer* is taken up, and Shakespeare, the man, is read about, and something more of the play just studied is learned, and its interest enhanced. If possible, another play is then read more rapidly. Thus it will be seen that perhaps the whole half-session may be spent on one play; and it is time well spent

if one play be really learned. My Shakespeare Class meets three times a week; when more time can be given it, more work can be done.

All this may seem to smack too much of the pedagogue with one idea. Perhaps it does. But my experience has been that those in a class who have worked on Shakespeare most enjoy him most, and are therefore most apt to profit by his teachings. As I have already said elsewhere, work, loving and persistent work, is the meaning of such study. It is ennobling and self-sustaining, such communion with Shakespeare, and through him with other great minds, just as similar work in music or painting is ennobling and productive of good taste and good morals.

And it is not true that this takes too much time for Shakespeare and from other things; and if it does, do let the children take time enough to learn something. They spend time, because it is "the thing" to do, in acquiring a gibble-gabble which they fondly hope will prove to be French on the proper occasion, and in toiling over a "Kauderwälsch," so-called German. Now, to learn to read both French and German is a desirable thing, and to know either or both is valuable. But many people believe that the value of such real knowledge is often counterbalanced by the tendency towards vagueness and unreality, ending in discontent, which a foreign medium of thought is apt to generate in young minds. A very young lady, able to express her opinions in glib French or doubt-suggesting German, is quite prone to imagine herself for a time greatly superior to the people around her on that account alone, while the fact may be that she is able merely to show herself foolish at bottom in two languages instead of in one. But it will probably take nearly twice the time for her to find it out; for, being word-crammed,

she is word-deceived as to herself. Real possession of a foreign language tends to make anybody in part a foreigner. Our school-girls usually set before them as their aim the acquisition of just enough French or German to do them the harm of the abuse of those languages, without the real benefits of their use. Unless offset by solid training in their mother-tongue, these foreigners do much to unfit American girls for their daily life with its plain duties. Of all the educational shams and affectations, the "modern languages" have done probably the most harm to the women of this country. To "modern languages" time immeasurable has been given by the generation of American women now under fifty. How much of it was time wasted? But nobody was ever yet hurt by learning and taking to heart the utterances of Shakespeare's great, sound soul. So it would be wise to give the rising generation time enough to try, at least, to learn something from him.[1]

As a subject for study for young women, Shakespeare is peculiarly the best thing that they can study in English literature, because he calls forth the best in them by the manly soundness of his thought, and because the value of contact with true manliness of thought in the development of a true womanliness is not to be estimated. And because, further, Shakespeare is in an extraordinary degree healthfully objective in his effect upon the mind, whereas many, perhaps most women have a tendency towards over-refine-

[1] I remember a reply, much to the present point, made by my wise professor of Latin. When it was objected that the English University young men spent so much time on Latin, — reading Latin, studying Latin verse, and writing Latin odes, — he replied: "Yes; but when they have finished, *they know Latin*." And it is strikingly characteristic of English statesmen that they have shown in their work the good effects of having learned in youth to *know something*.

ment of subjectivity — towards putting other people in their places instead of putting themselves in the places of other people. Contact with such sane, large-souled impartiality of mind as Shakespeare's is therefore peculiarly beneficial in a woman's education.

The teacher of Shakespeare is probably exposed to more temptations and liable to more errors than any other instructor. It is worth while to consider briefly some very common errors which have peculiarly harmful influence on the pupil studying Shakespeare. The teacher should guard against the temptation on his own part of befogging the pupil's mind with comparative readings and emendations which he may happen to know. It is better to know and to think about one thing than to try to think about half-a-dozen things. It is therefore better for the pupil to get a definite notion about one reading than to know that Shakespeare may have written several things instead of that one thing. This view is the result of that same experience which has brought me to the conviction that expurgated texts should alone be used in class work, — a conviction based upon observation of the bad effects of the diversion of thought otherwise produced; a conviction, therefore, independent of, though coincident with the moral aspects of the teacher's position. And the teacher should guard his pupil as well as himself from the habit of trying to improve on the text, since it produces neglect of an actual thing for the sake of an imaginary thing, — and few habits of mind hurt more than that. It either discourages the student or makes her superficial and conceited in an incredibly short time. And for the proper study of Shakespeare, reverence of mind is a great advantage, be it natural or acquired. That does not imply lack of boldness of thought.

As has been suggested elsewhere, the foisting upon Shakespeare of any more "Old English" work than may be necessary is silly. In this school the effort has been so to arrange the English course as to lead from modern English back to Shakespeare, and as far as possible from Anglo-Saxon down to Shakespeare. But when on Shakespeare, the pupils are neither persuaded nor allowed to think that they are merely dealing with a branch of middle English study, the exercise being for the nonce in Shakespeare. Undoubtedly, the pupil familiar with Anglo-Saxon and with dialectic forms of middle English will understand the confusion of constructions (see *Mac. Ex.* 13) better than one who merely has Abbott's explanation to rely upon. So the girl who has read Chaucer will see all the more clearly the gerundial infinitive construction when it occurs. But it is enough to understand those usages in Shakespeare's language clearly, without knowing all that can be learned about them.

The crowding of the young mind with a multiplicity of ideas, all vague, as is frequently done when one character is elaborately compared with another character which is known only to the teacher, is a pernicious practice, and one into which a teacher is easily betrayed. But it blunts the pupil's interest in the character under discussion by giving her the hopeless feeling that there is something about it which she cannot know until she has read, in the indefinite future, some other play. Now Shakespeare does not make any character in any play depend upon any comparative notion somewhere else. I think this is true even of such continuous characters as King Henry in the two parts of *Henry IV.*, or of Prince Hal or Falstaff in the same plays. Unless the outlines of characters have time to arrange themselves, to crys-

tallize in the pupil's mind, no definite and exact portrait can be retained and no adequate benefit can result from the time and labor given to the work. The element of time, indeed, must be allowed and provided for, even in our hot-house style of educating, if we wish to accomplish any real result beyond barrenness and exhaustion. Time is necessary to us all, and to all other things where reproduction is hoped for after absorption. And, as I think somebody remarks, one of the striking characteristics of the Elizabethan mind is this need, of which it was conscious, for rest — for time for reflection — for escape from doing and seeming to the privacy and liberty of merely being. Spenser was wholly given up to it. Bacon sought opportunity for it again and again, and was perhaps half-reconciled to a disgrace which brought quiet with it. Raleigh found it in his prison and made noble use of it. And most striking of all and least comprehensible to our eager-eyed age, Shakespeare, with his splendid powers, with his prolific creativeness, seems to have sought during years, possibly from the very time of first leaving Stratford, the opportunity of going back there and being able to give himself up to a quiet life, to contemplation; if, at least, we can trust to what he did, what he did not do, and to the tone of his last "romance" plays, particularly of *The Tempest*. And the last of the Shakespearians, John Milton, deliberately decided from his boyhood that his life was to be one of reflection, from which only the call of duty diverted him for a time. All of which teaches us over again that

> "The gods approve
> The depth and not the tumult of the soul — "

an admonition which of all people teachers should take most to heart. They should see to it lest they keep con-

tinually distorting and destroying, by throwing in the pebbles of their opinions, the image cast by the genius of Shakespeare upon the young soul as upon a placid lake.

And here I would repeat more emphatically what has been said in part already. Do not allow the pupils' minds to be hurried unduly into forming opinions about the characters by reading what Gervinus or somebody else has said. They should neither read it nor hear it read too soon. They should not read *about* Shakespeare until they have read Shakespeare himself and written down their own opinions. Of course, they should be guided in forming opinions by remarks of the teacher during the reading; for no method of instruction is more fruitful than the incidental and unexpected association of ideas by a skilful teacher. But this incidental character of the criticism is its value. Harm is done when somebody's opinion is thrust upon the pupil while she is elaborating only half-consciously her own. This is the meaning of Mr. W. Aldis Wright's protest against "sign-post criticisms," as he calls æsthetic notes, in the Preface to his Clarendon Press edition of *King Lear* (p. xiii.) — which title, by the way, seems to have called forth unnecessary gall. When the time comes, the æsthetic criticism of others is most beneficial to any mind, young or old. But in this much taught, much reading, much talking age of newspapers and magazines and sham writers and small-eyed learning, the poor school-children have a hard struggle at best to keep free of superficiality; and their teachers should help them, not do them the cruel wrong of showing them how to deceive themselves. Too many will do that in the magazine, from the pulpit, in the text-book; too many of whom Hamlet might still say that they have "and many more of the same breed that I know the drossy age dotes

on — only got the tune of the time and outward habit of encounter; a kind of yesty collection, which carries them through and through the most fond and winnowed opinions; and do but blow them to their trial, the bubbles are out" (Act V., Sc. ii., 176–181).

And we teachers ought to bear in mind that commonplace is sometimes so much better than genius; for thereby we can console ourselves for the violence we do the glowing heart within us which makes us yearn to "electrify" our pupils by brilliant displays of our powerful "personal magnetism," whatever that may mean. When pupils say they have studied this or that and yet show that they know nothing about it, oftener it is the fault of the teacher's wrong way of working than of the pupils themselves.

Teachers should be willing for their pupils to begin, as they did or ought to have done, at the beginning; and then be willing to wait long enough for results to come in their "kindly season." We should work soberly and not demand presently of the child-mind what we feel that we ourselves are only acquiring gradually after years of slow work. Most of us may read with profit, in more senses than one, what Hans Andersen says the moon heard the little child read in her corner: —

> "Into the dust with Talent's glory,
> But commonplace is fortune made;
> In truth, 'tis an old, old story,
> Yet daily the piece is played."

It is certainly wrong to encourage pupils to think they can be manufactured into Shakespearians, "in an eminent sense," and all teachers should "read, mark, learn, and inwardly digest" Mr. Hudson's remarks on this subject, in his essay on *How to Use Shakespeare in Schools*. A high

standard of attainment in Shakespeare should be kept before pupils, of course, as possible and desirable; but they should be taught so as to help the girls, not so as to make conceit-bags of them; and they can be helped very greatly.

The most valuable thing any woman can bring from school life to the real daily life is the *habit of good healthy reading* in the literature of her own land. If she has acquired that, she has indeed passed from mere instruction to that education of which so much stuff is talked, and which is an individual, voluntary thing; it being no more possible to *educate* boy or girl against his or her will than it is to make a horse drink after you have led him to the water.

If the aim of Shakespeare study be to employ him as a text-book in classes of elocution, then certainly the pupils ought to be helped as far as possible to understand adequately the passages to be read, since understanding must precede good reading. Otherwise, they will be almost sure to succeed in reading Shakespeare in that peculiarly awful way so much affected by those declamatory people who give "marvellous renditions," as the newspapers tell us, but who would have made Shakespeare confess that he "had *liefer* the town crier spoke his lines," had he ever heard them "mouth it" once. Few things attainable by any course of instruction, however, are so desirable as the accomplishment of expressive, tasteful reading of Shakespeare. For whoever can read Shakespeare well, can read any other English author well.

One other point of great practical importance may be made. Teachers should be very chary of allowing their pupils to be diverted to side-issues, to Shakespearianisms in the place of Shakespeare himself. Among these may be reckoned the chronological order of his plays — the sources whence he

drew his materials — the settling of disputed readings — the evidences of his private opinions and experiences as found in his works — his versification, and of this last more particularly. All of these things, be it said, are of value, of utmost value, for the scholar and the editor of Shakespeare; but from the school-girl in the class-room they should not demand either time or attention beyond a very limited extent. Among these I include Versification even with the fear of Dr. Abbott before me. (See Abbott's *Shakespearian Grammar* and the Preface thereto.) Mr. Hudson's experience in teaching Shakespeare's verse[1] would be the experience of many teachers if their classes were consulted. I do not believe that it makes any difference to the ordinary pupil's apprehension of a line whether it be metrically right or wrong; and such lore does not belong in the class-room and should be kept out of it. I have never yet been able to see any good come of making school-girls learn more of Shakespeare's versification than that his blank verse is supposed to contain ten syllables, an unaccented and an accented syllable being joined, and in that order; and that Shakespeare uses more than ten or less than ten syllables as he sees fit, and changes the order of their accents as his taste directs. Even if Shakespeare's verse be a proper object of school work, there are other things too valuable for the time to be so misapplied, if not wasted outright. A class had better read half a dozen plays instead of spending time trying to make believe that they are learning Shakespeare's versification in any one play.

This paper would hardly accomplish its aim fully without some mention of *Text-books;* although each teacher must decide that matter for himself. I have spoken of Mr. Hud-

[1] *How to Use Shakespeare in Schools*, p. xv.

son's little volume of essays and of their value; yet Mr. Hudson's method of instruction is not a practicable one, I think, for schools, as schools are in this country. He says: "I never have had, never will have, any recitations whatever; but only what I call, simply, *exercises*, the pupils reading the author under my direction, correction, and explanation; the teacher and the taught thus communing in the author's pages for the time being." (*How to Use Shakespeare in Schools*, p. x.) Mr. Hudson may be theoretically right as to the intrinsic value of most recitation and examination; yet the determination of results, in a real way or in a sham way, is a necessity for our schools. Only thus can they attain and maintain their standards. And without some standard of scholarship, I do not see how an unendowed school can honestly support itself. We school-teachers must work as we can, not as we would. So, too, while agreeing with Mr. Hudson in the main, in his "protest against Shakespeare's being used . . . for carrying on general exercises in grammar and philology," I make bold to suggest that only sufficient study of this kind can enable the student to realize that Shakespeare's "language is the medium, not the object, of thought"; and that without such study, therefore, the pupil will be quite sure to learn, not Shakespeare, but the *teacher's* Shakespeare alone; and that, too, almost in proportion as the teacher is half-learned and without self-restraint. Nothing but such study, it seems to me, can save the pupil from that "thrusting himself between the author and the reader" on the part of the teacher, which Mr. Hudson strongly deprecates on the part of the editor. (Preface, *Harvard Shakespeare*, p. 17.) This brings us to consider the question of the place for notes in class-room editions of

Shakespeare's plays. Mr. Hudson, acting on his experience, prints the notes at the foot of the page. Mr. Aldis Wright, in the *Clarendon Press Series* of plays, puts the notes at the end of the play; so does Mr. W. J. Rolfe in his editions. These are all three admirable editions, and the ones generally used in our schools.

For a class beginning the study of Shakespeare, my experience has decided me in favor of Mr. Wright's *Clarendon Press Series*. I prefer them, as compared with Rolfe's series, because his are really little *variorum* editions, and such notes are apt to bewilder beginners by their frequent over-suggestiveness; and because I believe it is injurious to put so much tempting æsthetic matter before pupils who should make up their minds for themselves. Mr. Rolfe's books seem to me most excellent for Shakespeare reading-clubs, and, perhaps, for advanced classes. Mr. Hudson's editions have the objectionable foot-notes. I speak of a Class of beginners. Mr. Hudson's reasons for his decision certainly have much force, and they may convince me should I ever teach as much as he has done. His reasons apply particularly to authors whose *individual words* are to be explained, *e.g.*, a learned writer like Milton. But, in Shakespeare, not the word alone, usually the word and the whole expression of the thought are involved, so that the thought itself is the difficulty. To understand thought, we must think; and to think, time is necessary. Now, as I have already suggested elsewhere, foot-notes on the same page certainly do much to hinder the formation of the proper mental habit, and to generate dependence and superficiality. They help a sluggish mind to become confirmed in its lazy habits, and they prevent the active mind from exercising its powers.

Our book-makers and teachers strangely overlook, it seems to me, the immense value of this element of time, — time for reflection. The young student *must have it.* The older students, — men like the three Editors named, saving their presence, — can only do without it then, when their associations of ideas, resulting from long habit, enable them to make quantity of ideas, or mental space, supply the lack of time. The disregard of this plain dictate of common sense in other departments of instruction is simply scandalous. All sorts of bad books and questionable methods are used to deceive parents and children into believing that much has been attained because a wicked system of cramming has been made to submerge, so to speak, the child's mind.

But, to continue, there is this advantage in foot-notes, that they carry us faster over the ground, thus giving more repetition, and thereby both more familiarity and better opportunity for comparison. But, on the other hand, the trouble is that, quickly learned being quickly forgotten, we carry with us, through all the repetition, just those errors to which we are most liable, and which time for reflection, and nothing else, will rid us of. Thus, we merely read ourselves and our errors into Shakespeare a dozen or so times instead of once. These considerations seem to me fatal to attaining the greatest benefit by foot-notes for pupils *beginning* to study Shakespeare. But I use gladly Mr. Hudson's editions in my Shakespeare reading club, or in an advanced class, after an introductory study of one or more plays.

It would, however, be a glad day for any teacher of Shakespeare to expect to do half as much good work *on* Shakespeare, and half as much good *with* Shakespeare, as Mr. Hudson has already accomplished.

I would advise any teacher to get the same play in all three editions, and then decide for himself. He will surely learn something from each edition.

Dowden's *Shakspere Primer* I find useful; and Abbott's *Shakespearian Grammar* is almost indispensable for a teacher, whether he use it as a class-book or not. The chapter on Shakespeare in Taine's *English Literature* is valuable. I do not see that a teacher needs anything more in the ordinary class-work, whatever he may study for himself and his own growth. Whoever has a volume of the Furness *Variorum* edition needs little else for the play edited. The introductory essay on the "Teaching of English," by Mr. Hales, in *Longer English Poems*, is an excellent discussion of the subject.

My fervent wish in giving to my countrywomen these pages containing the work of their young sisters, is that more of them may be induced to commune habitually with the master-spirit of our race; that those who are already spreading his influence may be helped to do so more effectually; and that all our study may issue in that true life for the individual which brings about the true life for the whole people. God keep the homes of America, — the true strongholds of her freedom!

I would like to extend this paper into a plea for the healthful education, the English education, the Shakespeare education of American girls, especially the girls of the South, upon whom is laid a burden grievous to be borne. I would like to raise my voice, not for that education which is sham and debilitating, intellectually and morally, but for the schooling which is sound and bracing and full of the free spirit of our race, the race of Shakespeare and of

Milton. For our great need throughout our whole country is not for women more intellectual, more scientific than they are now; let them be all that too, but not unless they can add to it true womanhood, sweet motherhood. It is the mothers who make men patriots, and we need more men who love their country.

CORDELIA.

TO E. A. M.

> "Not all the dukes of waterish Burgundy
> Can buy this unprized precious maid of me."
> *King Lear*, I. 1.

Within the far recesses of my life there stirred
A vague harmonious tumult; presently it passed
Into a rhythmic measure deep and strong; at last
With echoing murmur sweet, it voiced itself in word
And sang, while my rapt soul to that melodious tone
In throbbing transports heark'ning, did live for that alone:

"Cordelia, o'er thy lovely kind
Serene thou reign'st, with queenly grace —
A queen in soul, a queen in mind,
All woman is thy heart and face,
Cordelia.

Fain would I with true-hearted Kent —
So dear thy vision is to me —
In absence, grief and banishment,
With hand and brain still toil for thee,
Cordelia.

And fain with thy poor Fool I'd wait
In pining hope for thy sweet glance;
But rather would I dare my fate
And stake all, all, to be thy France,
Cordelia.

For thou art soul to me and breath,
Thou mak'st my partial being whole;
Without thee, what matters life or death —
For what is life without the soul,
Cordelia?

Then, gracious princess, turn, I pray,
Thy pitying eyes to where I stand;
Draw near, sweet saint, my faint heart stay
With balmy touch of thy true hand,
Cordelia.

O flower of sweet womanhood!
Before thee vanish doubt and strife;
Help me attain to thy pure good;
Dwell thou with me, my queen, my wife,
Cordelia."

The yearning voice grew hush as death, but still there goes
That deep-drawn cry through all recesses of my life,
And with vibrations sweet and strong: —
"Cordelia! wife!"

Its music echoes murmur yet, now far, now close;
And smiling, my rapt soul to that melodious tone
In throbbing transports hearkens, and lives for that alone.

CHRISTMAS, 1881.

The Harvard Edition of Shakespeare's Complete

Works. By HENRY N. HUDSON, LL.D., Author of the *Life, Art, and Characters of Shakespeare*, Editor of *School Shakespeare*, etc. In *Twenty Volumes;* duodecimo; two plays in each volume; also in *Ten Volumes* of four plays each.

RETAIL PRICES.

20-vol. edition, cloth	$25.00	10-vol. edition, cloth	$20.00
half-morocco	55.00	half-morocco	40.00
half-calf	55.00	half-calf	40.00
tree calf	90.00	tree calf	60.00

HUDSON'S "LIFE, ART, AND CHARACTERS OF SHAKESPEARE" (2 vols.) are uniform in size and binding with THE HARVARD EDITION, and are included with it at a little more than the above prices.

☞ *Buyers should be careful in ordering not to confound the* **Harvard Shakespeare** *with an* **Old Edition** *made in* 1851, *and sold under another name.*

The Harvard Edition has been undertaken and the plan of it shaped with a special view to making the Poet's pages pleasant and attractive to general readers.

Within the last thirty years great advances and additions have been made in the way of preparation for such a work, and these volumes bring the whole matter of Shakespeare up abreast with the latest researches.

"The Edition includes 'The Two Noble Kinsmen,' which will be new to most readers of Shakespeare. It was first published in 1634, and has not generally been included in editions of his works. That it was his work, jointly with Fletcher, as was also 'Henry VIII.,' it was reserved for our own time to establish, and mainly by internal evidence, and it is difficult to read the first scene of the first act without saying, with Sidney Walker, '*Aut Shakespearius aut diabolus*,' and we are glad that Mr. Hudson gave it place and has marked the lines of Fletcher by asterisks." — *The Churchman. N.Y.*

The first volume contains "the Burbage portrait," and a life of the Poet. A history of each play is given in its appropriate volume.

The plays are arranged in three distinct series: Comedies, Histories, and Tragedies; and the plays of each series presented, as nearly as may be, in the chronological order of the writing.

An obvious merit of this edition is, that each volume has two sets of notes; one mainly devoted to explaining the text, and placed at the foot of the page; the other mostly occupied with matters of textual comment and criticism, and printed at the end of each play. The edition is thus admirably suited to the uses both of the general reader and of the special student. General readers prefer to have explanations directly before them; and in at least nine cases out of ten they will pass over an obscure word or phrase or allusion without understanding it, rather than look up the explanation in another volume or another part of the same volume. Often, too, in case the explanation be not directly at hand, they will go elsewhere in quest of it, and then find, after all, that the editor has left the matter unexplained; whereas, with foot-notes they will see at once how the matter stands, and will be spared the labour and vexation of a fruitless search.

The foot-notes supply such and so much of explanatory comment as may be required by people who read Shakespeare, not to learn philology or the technicalities of the scholiast, but to learn Shakespeare himself; to take in his thought, to taste his wisdom, and to feel his beauty.

☞ **Send postal for Special Circular giving fuller information.**

How this edition is regarded by **Our Most Eminent Shakespearians,** *may be judged from the following, which we are permitted to publish. Are these reviews not good evidence that this is to be* **"The Standard American Edition of Shakespeare?"**

J. O. Halliwell-Phillips, *the Shakespearian, Hollingbury Copse, Brighton, England:* Your kind transmission of Mr. Hudson's edition of Shakespeare has given me the greatest treat that I have had for many a day, and I can hardly express how much pleasure it affords me to possess so admirable a work. The prefaces are written with such exceptional ability and knowledge, while the division of the excellent notes into two sets is a splendid arrangement that alone would give a character to the work. There are of course numerous critical points on which other writers (including myself) may differ from Mr. Hudson, as well as editions more adapted for specialists, but I cannot imagine one more suitable for the public at large, and I trust that you will allow me to congratulate you heartily on its production. (*Feb. 7, 1882.*)

Hudson's Life, Art, and Characters of Shakespeare

(Revised Edition, 1882). By HENRY N. HUDSON, LL.D., Editor of "*The Harvard Shakespeare*," "*Expurgated School Shakespeare*," etc. In 2 vols. 12mo. 969 pages. Uniform in size with "The HARVARD SHAKESPEARE," and matches it in the following bindings: —

Cloth	Retail Price,	$4.00	per set.
Half-calf	" "	8.00	"
Half-morocco	" "	8.00	"
Tree calf	" "	12.00	"

These two volumes contain: —

1. *The Life of Shakespeare*.
2. *An Historical Sketch of the Origin and Growth of the Drama in England*, discussing under this head Miracle-Plays, Moral-Plays, and Comedy and Tragedy.
3. *Shakespeare's Contemporaries*.
4. *Shakespeare's Art*, discussing under this head, Nature and Use of Art, Principles of Art, Dramatic Composition, Characterization, Humour, Style, Moral Spirit.
5. *Shakespeare's Characters*, containing critical discourses on twenty-five of the Plays.

E. P. Whipple, *Boston:* In the analysis of Shakespeare's characters Mr. Hudson puts forth all his force and subtlety of thought. He almost forgets that they are not actual beings, however much they may be "real" beings. Shakespeare's characters have so taken real existence in his mind, that he unconsciously speaks of them as one speaks of persons he daily meets. This is the charm of his criticisms. His great object is to *educate* people into a solid knowledge of Shakespeare as well as to quicken their love for him; and, in this educational purpose, he aims to delight the readers he instructs.

H. H. Furness, *the Shakespearian:* I cannot refrain from recording my thorough admiration for Mr. Hudson's æsthetic criticisms. No Shakespeare student can afford to overlook them.

London Athenæum: They deserve to find a place in every library devoted to Shakespeare, to editions of his works, to his biography, or to the works of commentators.

Hon. G. S. Hillard: When any one differs from Mr. Hudson's conclusions, it behooves him to examine well the grounds of his dissent. We cannot read anywhere a dozen pages of these volumes without admitting that we are conversing with a thinker, and not merely a scholar. His views, be they deemed right or wrong, sound or unsound, are unborrowed. They are coined in his own mint, and bear his image and superscription.

Hudson's School Shakespeare.

Revised and Enlarged Editions of twenty-three Plays, printed from new electrotype plates. Carefully expurgated for use in Schools, Clubs, and Families, with Explanatory Notes at the bottom of the page, and Critical Notes at the end of each volume. By H. N. HUDSON, LL.D., late Professor of English Literature in Boston University, Editor of "*The Harvard Shakespeare*," and, for more than thirty years, a Teacher of Shakespeare in the Schools. One play in each volume. Square 16mo. Varying in size from 128–253 pages. Mailing Price of each, Cloth, 60 cents; Paper, 45 cents. Introduction Price, Cloth, 45 cents; Paper, 33 cents. Exchange, Cloth, 38 cents; Paper, 26 cents.

That Dr. Hudson has unusual qualifications for annotating a School Shakespeare will appear from the opinions of Shakespearians, Professors of English Literature, and Editors, found on pages 7–11 of this Catalogue, from which we quote: —

"*He is a first-rate teacher.*"

"*His style is fresh, original, and pungent.*"

"*His notes are free from pedantry and dulness.*"

"*He has nobility of purpose and purity of heart.*"

"*He keeps his readers on the* qui vive *from first to last.*"

"*He eliminates gross language without marring the plot.*"

"*He gives results without annoying students with processes.*"

"*He never forgets that he is the Editor and not the Author.*"

"*His insight is fully equal to the best English or German critics.*"

"*He justifies the saying that it requires genius to appreciate and interpret genius.*"

"*He has so caught the very spirit of his master that he intuitively makes the best choice of disputed texts and throws clearest light on obscure passages.*"

☞ *See Editor's* **English in Schools** (*described on page* 24) *for a full account of his methods of teaching Shakespeare and other English Classics.*

Each Play is introduced by a discussion of its history, the source of the plot, the political situation, a critical estimate of the characters, and general characteristics, with much other matter invaluable to the student. These introductory essays are transcripts from the Editor's "*Life, Art, and Characters of Shakespeare*," and contain much valuable matter not found in any other school edition.

The notes are the same as in "*The Harvard Edition*"; also the text, except that it is SCRUPULOUSLY and CLEANLY expurgated.

The expurgations consist in the bare omission of such lines and expressions as the Editor has always deemed it necessary to omit in class. The expurgations do not in any case reach so far as to impair in the least either the delineation of character or the dramatic action. On the other hand, no matter is retained not fairly pronounceable in any class, however composed.

In speaking of Mr. Hudson's fitness for expurgating Shakespeare, and of the result of his work in this direction, the keen critic, Mr. Edwin P. Whipple, says: "*We believe that only he who is competent to comprehend the wonderful genius of the world's greatest mind, is a fit person to remove from Shakespeare's plays those passages and scenes which offend modern notions of propriety. Mr. Hudson has done this delicate task with incomparable tact and felicity. The beauty, grandeur, sublimity, wit, humor, and pathos of Shakespeare are preserved, and nothing is omitted that is really essential to the comprehension of Shakespeare's genius as the greatest poet and dramatist of the world.*"

The Editor uses the plan of foot-notes instead of massing the annotation all together at the end of the play, because ample experience has assured him, beyond all peradventure, that whatever of explanation young students need of Shakespeare's text — and they certainly need a good deal — is much better every way when placed directly under the eye, so that they can hardly miss it; and because at least nineteen in twenty of such pupils will pass over an obscure word or phrase without understanding it, rather than stay to look up the explanation in another part of the volume.

Recent editors of Greek and Latin Classics are putting their annotations on the same page with the text. The strong reasons given for thus placing their notes are much stronger reasons when applied to similar annotations of any classic in the vernacular.

In the amount of annotation, the Editor has been mainly guided by the results of his own experience in teaching; aiming to give so many and such notes as he has found needful or conducive to a full and clear understanding of the Poet's thought. He has wished to avoid distracting or diverting the student's attention overmuch from the special subject-matter of the Poet's scenes.

Books on English Literature.

		Intro. Price.
ALLEN:	Guide to English History	$ .20
ARNOLD:	English Literature	1.20
CARPENTER:	Anglo-Saxon Grammar and Reader	.60
	English of the XIVth Century	.90
HARRISON:	Beowulf	.40
GARNETT:	Translation of Beowulf	1.00
HUDSON:	Harvard Shakespeare	25.00
	Life, Art, and Characters of Shakespeare	4.00
	School Shakespeare	.45
	English in Schools	.25
	Three-Volume Shakespeare . . . per vol.	1.20
	Expurgated Family Shakespeare	16.00
	Text-Book of Poetry	1.20
	Text-Book of Prose	1.20
	Pamphlet Selections, Prose and Poetry	.24
	Classical English Reader	.90
LOUNSBURY:	Chaucer's Parlament of Foules	.40
ROLFE:	Craik's English of Shakespeare	.90
SPRAGUE:	Milton's Paradise Lost and Lycidas	.45
	Selections from Irving	.32

Copies sent to Teachers for Examination, with a view to Introduction, on receipt of Introduction Price.

RD 61

GINN, HEATH & CO., Publishers.

BOSTON. NEW YORK. CHICAGO.

Deacidified using the Bookkeeper process.
Neutralizing agent: Magnesium Oxide
Treatment Date: Feb. 2009

Preservation Technologies
A WORLD LEADER IN COLLECTIONS PRESERVATION
111 Thomson Park Drive
Cranberry Township, PA 16066
(724) 779-2111

DOBBS BROS.
LIBRARY BINDING

MAR 81
ST. AUGUSTINE
FLA.
32084

LIBRARY OF CONGRESS
0 014 157 330 5